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1903

ILLUSTRATED CATALOGUE OF
THE PICTURES, &c., IN THE
SHAKESPEARE
MEMORIAL AT
STRATFORD-
UPON-AVON



WITH HISTORICAL &
DESCRIPTIVE NOTES

PRICE TWOPENCE

PUBLISHED BY THE COUNCIL OF THE SHAKESPEARE
MEMORIAL ASSOCIATION, STRATFORD-UPON-AVON; AND
PRINTED FOR THEM BY JOHN MORGAN, OF 11, HIGH
STREET, STRATFORD-UPON-AVON.

The Memorial Edition of Shakespeare's Plays.

Edited by CHARLES E. FLOWER.

AN EDITION FOR SHAKESPEARE READING SOCIETIES.

While the text is given in its entirety, the lines usually omitted in reading aloud, or in stage representations, are printed in smaller type.

SCENE II.

THE WINTER'S TALE.

Leon. Thou want'st a rough pash and the shoots that I have,
To be full like me; yet they say we are
Almost as like as eggs; women say so,
That will say any thing:

but were they false
As o'er-dyed blacks, as wind, as waters, false
As dice are to be wish'd by one that fixes
No bourn twixt his and mine,

yet were it true

To say this boy were like me. Come, sir page,
Look on me with your welkin eye: sweet villain!
Most dear'st! my collop! Can thy dam?—may 't be?

Affection! thy intention stabs the centre:
Thou dost make possible things not so held,
Communicatest with dreams:—how can this be?—
With what's unreal thou coactive art,
And fellow'st nothing: then 'tis very credent
Thou may'st co-join with something; and thou dost,
And that beyond commission, and I find it,
And that to the infection of my brains
And hardening of my brows.

Pol.

What means Sicilia?

Her. He something seems unsettled.

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NOTE TO VISITORS.

Visitors to the Shakespeare Memorial usually first inspect the Library (on the ground floor to the left of entrance), then pass up the grand staircase to the Theatre, ascend the Tower, view the Picture Gallery and descend to the Hall again, pass into the Garden to the Gower Monument of Shakespeare, and return through the Hall to the principal entrance.

The dimensions of the Pictures given in this Catalogue are sight measurements.

The Pictures in the Hall and Landing are first described (Nos. 90 to 104) pp. 1 to 26.

The pictures in the Gallery follow (Nos. 1 to 119) pp. 29 to 97.

The public are admitted to view the buildings, including the Theatre and Picture Gallery at a charge of 6d. each. Parties exceeding 20 in number are admitted by arrangement.

Season Tickets can be obtained for 1/- each; these admit readers to the Library.



THE SHAKESPEARE MEMORIAL.

SHAKESPEARE MEMORIAL STRATFORD-UPON-AVON.

BRIEF ACCOUNT OF THE MEMORIAL . . .

So long ago as the year 1820 the idea of building a Memorial Theatre in Stratford as a tribute to the memory of Shakespeare occurred to Charles Mathews, the comedian.

There is in the Memorial Library a play bill for December 20th, 1820, whereon is stated that:—"Mr. Mathews most respectfully informs the public that he will be found at home at the Town Hall, Stratford-upon-Avon, that evening, when he will have the honour of presenting to them his last new entertainment called 'Country Cousins and the Sights of London.'" At the foot of the bill appears the following note: "At the conclusion of the evening's entertainment Mr. Mathews will have the honour of submitting to the audience the nature of some proposals that have been suggested for the purpose of erecting, in the form of a Theatre in Stratford, a National Monument and Mausoleum to the immortal memory of Shakespeare."

Although at the time the suggestion was well received nothing was then done to carry out Mr. Mathews' plan, and the idea lay dormant until 1864, when the Tercentenary of Shakespeare's birth was celebrated at Stratford. Eleven years later the Memorial Fund was started by Mr. Charles E. Flower, with a handsome donation and the gift of a site.*

The site, then to all appearance an unpromising one, upon the banks of the Avon had been used for docks and wharves, its selection, however, has since been fully justified.

The original proposal at the Tercentenary Celebration was to erect a statue; but it was felt that a theatre, wherein

* In 1820 there was no permanent theatre in Stratford, but a temporary one, under the management of a lady, had been open a few years before that date. In 1821 a new theatre was equipped in More Town's End, a street now known as Greenhill Street. The first permanent theatre in Stratford, however, was built half-way down Chapel Lane, upon part of New Place Garden, and opened with a performance of "As You Like It," December 12th, 1827. The doors of that building were closed for the last time after a performance of "Hamlet," on April 30th, 1872. For full particulars see *Past Dramatic Performances in Stratford-upon-Avon*, by W. Hutchings, Price 6d.

Shakespeare's plays could be adequately represented would be a more fitting tribute to his genius.

On April 23rd, 1877, the three hundred and twelfth anniversary of the poet's birth, the first stone of the Memorial Building was laid by the Rt. Hon. Lord Leigh, with full Masonic ceremonial. Contributions to the building and endowment fund were given liberally by English and American Shakespeareans, but it was principally to the energy and enthusiasm of Mr. Flower that the scheme owed its success; for this reason as well as for his liberality he is justly considered to be the founder of the Memorial. A portrait of Mr. Flower (painted by Phil. R. Morris, A.R.A.), presented to him by his friends and fellow-townsmen, hangs in the Library Reading Room.

The building, designed by Mr. W. F. Unsworth in the Gothic style, comprises a Theatre, Library, Picture Gallery, and Central Tower, standing in a beautiful garden beside the river Avon, which here flows quietly in a broad stream towards the church where Shakespeare lies buried. Every detail of the building being carefully considered with a view to the purpose for which it is intended, as well as to artistic effect, the work is substantial and good throughout, with nothing sham or inharmonious; the staircase, constructed of Caen stone and Purbeck marble, is especially beautiful. The stained glass windows represent "The Seven Ages of Man" ("As You Like It," Act II., Scene 8, 139); Queen Elizabeth; and Queen Victoria.

The Theatre,

With accommodation for nearly nine hundred persons, is open occasionally during the year for dramatic performances.

The act-drop, painted by W. R. Beverly, represents "The Globe Theatre," and the "Bear Garden" in Southwark, with a state procession of Queen Elizabeth in the foreground.

The Memorial Theatre was opened on April 23rd, 1879, with a performance of "Much Ado About Nothing," in which Lady Theodore Martin (Helen Faucit) and the late Mr. Barry Sullivan took part, while Miss Kate Field delivered a dedicatory address, written by Dr. Westland Marston. Shakespeare's birthday (the 23rd April) has since been celebrated annually by the revival of one of his plays, during a period of Shakespearean acting.

Upon the exterior of the Library are three terra-cotta basso-relievo panels representing respectively scenes from

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Illustrated Catalogue of the pictur



LORD RONALD GOWER'S STATUE OF SHAKESPEARE.
(From a block tent by Mr. E. Fox, Stratford-upon-Avon.)

"As You Like It," "King John," and "Hamlet"; the first and third were given by Miss Mary Anderson, the second by the architect, Mr. W. F. Unsworth.

The Shakespeare Monument.

A fine GROUP OF BRONZE STATUARY, presented by the author, The Lord Ronald Sutherland Gower, to Stratford-upon-Avon, stands in the garden on the south side of the theatre. It represents Shakespeare and four of his principal characters, Lady Macbeth, Hamlet, Prince Hal, and Sir John Falstaff, personifying tragedy, philosophy, history and comedy respectively. The sculptor spent altogether twelve years upon the work; the bronzes were cast in Paris, and the monument was unveiled on October 10th, 1888.

The Library

Of Shakespearean and Dramatic Literature is situated upon the ground floor fronting the road; it contains copies of the first four folio editions of Shakespeare's Plays, published in 1623, 1632, 1664, and 1685; some rare quartos, and other early printed books, also copies of most of the collective editions of the plays published in Great Britain and America. Through the generosity of friends many new and valuable books have from time to time been presented, and are always thankfully received by the Committee.

Anyone wishing to consult the books may do so on application to the Librarian.

The Committee desire that facilities for study should be given to students.

The Picture Galleries

Situated above the Library contain many originals from the Boydell Shakespeare Gallery, formerly in Pall Mall; portraits of Shakespeare and of famous actors and actresses; subject-pictures from the plays, also some rare engravings and a bust of the poet.

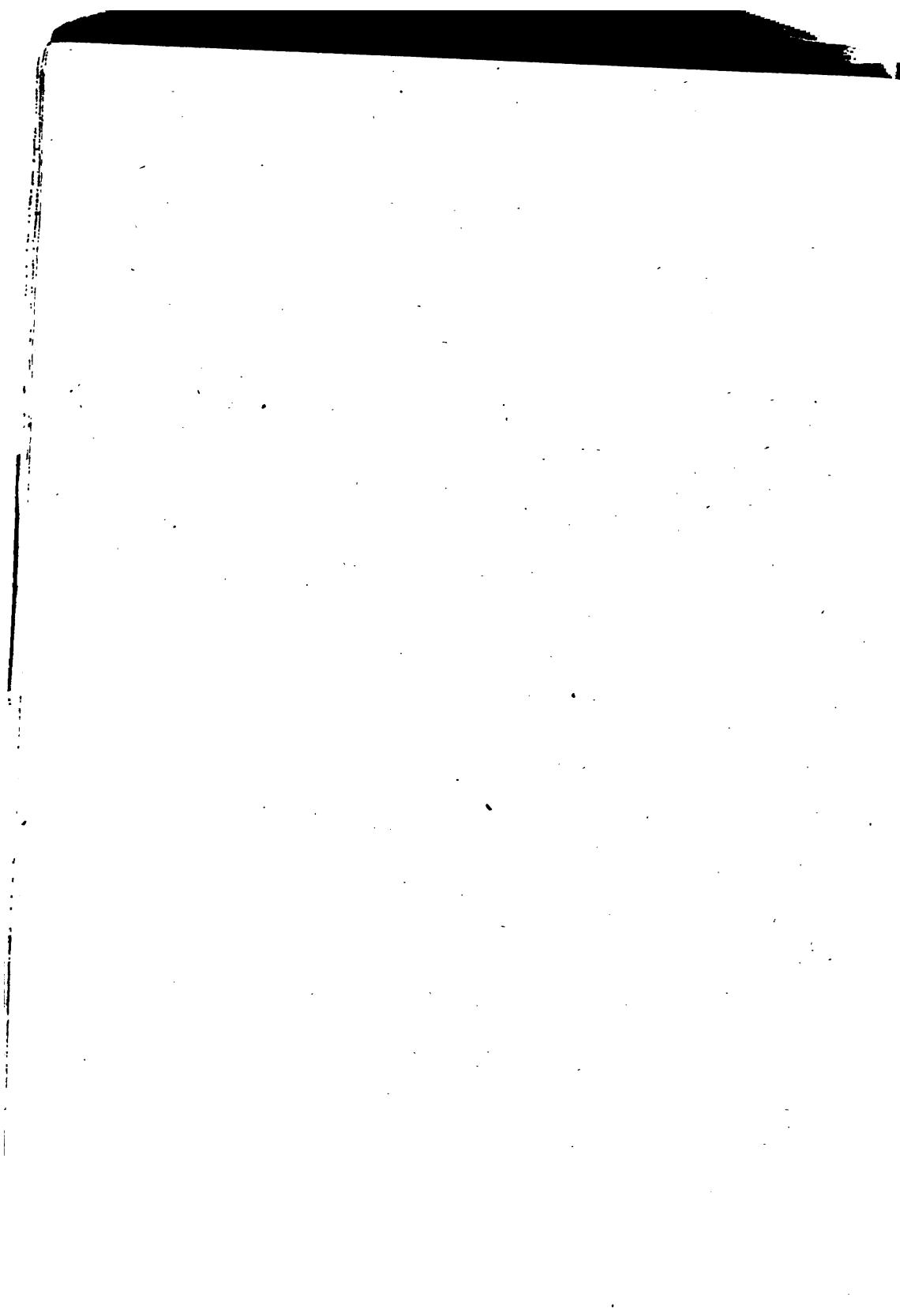
Donations of Books and Pictures are gratefully received by the Committee, who desire to make the collections as complete and interesting as possible.

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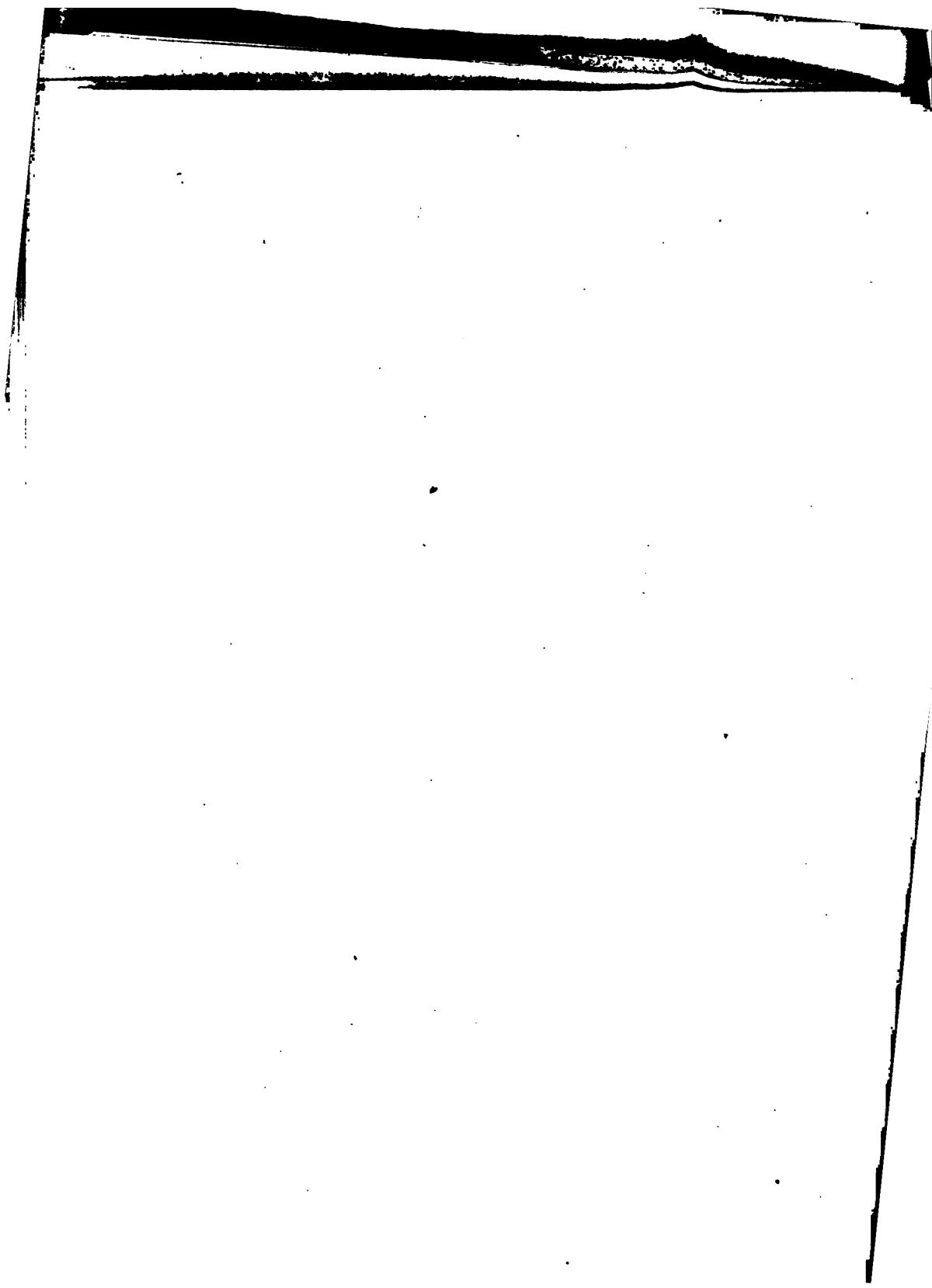
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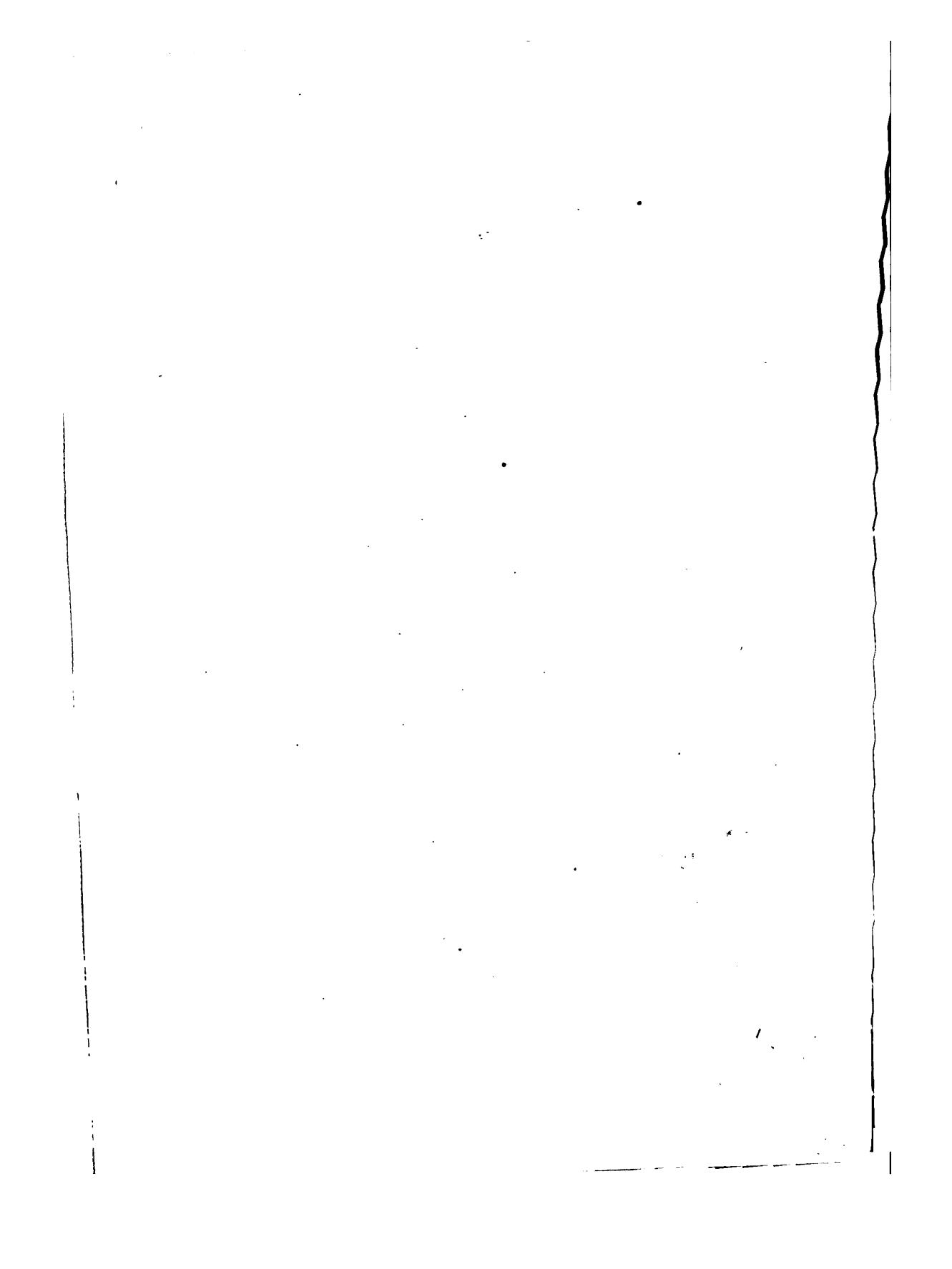
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MISS ELLEN TERRY.



MISS ELLEN TERRY.





MISS MARY ANDERSON.

Photographs and Engravings.

In the entrance hall are seven large photographs and three proof impressions of the engraving, by R. Josey, of Gainsborough's portrait of David Garrick. The plate is now destroyed, but copies of the engraving are presented by the Council to donors of three guineas and upwards. The original painting is the property of the Corporation of Stratford, and hangs in the Town Hall.

Engraving—The River Avon and Holy Trinity Church, from the original painting by John Constable (1840).

Engraving—Shakespeare before Sir Thomas Lucy, from the painting by T. Brooks, R.A., engraved by F. Hunter (1861).

A set of coloured prints, representing The Seven Ages of Man, are arranged between the windows of the staircase. These engravings are by W. Bromley from designs by T. Stothard. *Presented by E. Marlett Boddy, Esq., F.R.C.S.*

Upon the walls of the corridor are exhibited engravings from the Boydell Portfolio, illustrating scenes from Shakespeare's Plays. Many of these choice prints are the work of famous English engravers of the 18th century.

There is also a proof on satin of Mongie's etching of Meissonnier's Clown signed by both artists.

Oil Paintings.

90

ARTIST UNKNOWN.

PORTRAIT OF A GENTLEMAN OF THE TIME OF QUEEN ELIZABETH.

Lent by Mrs. Page.

Dimensions, 3ft. 1 $\frac{1}{2}$ in. by 2ft. 10in.; on canvas.

91

ARTIST UNKNOWN.

THE MARRIAGE OF RICHARD, DUKE OF YORK (SECOND SON OF EDWARD IV.) AND THE LADY ANN MOWBRAY, 1477.

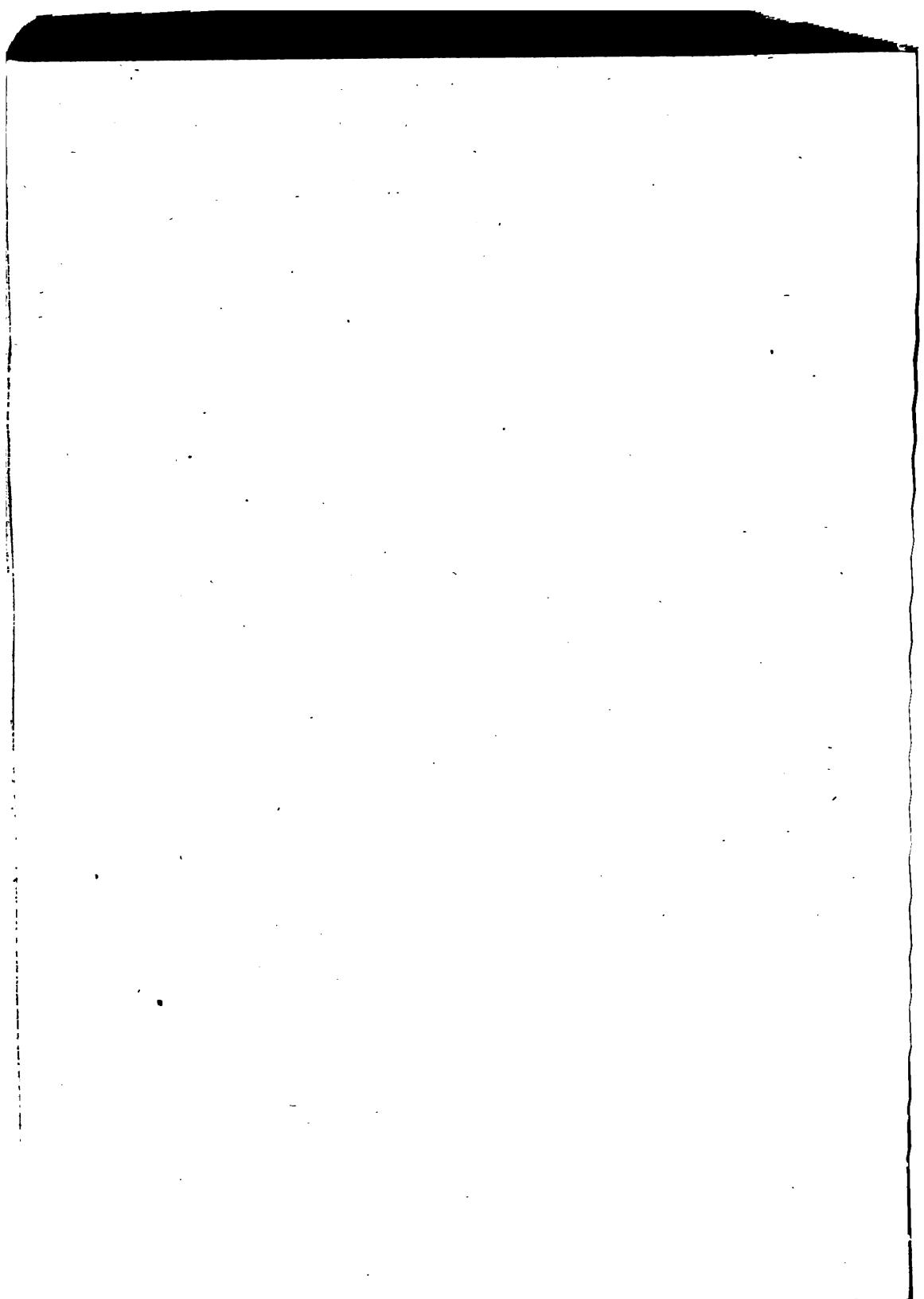
Presented by Hugh Owen, Esq., F.S.A.

The boy, who is one of the characters in Shakespeare's Play, "King Richard III," was murdered in the Tower in 1483. The little lady was subject to great indignities, but dying on January 16th, 1480-1, was buried in Westminster Abbey. She lived for a time at Sutton Coldfield, Warwickshire.

Dimensions, 1ft. 6 $\frac{1}{2}$ in. by 1ft. 3 $\frac{1}{2}$ in.; on board.



No. 91. MARRIAGE OF RICHARD, DUKE OF YORK.



23

92**JOHN DUJARDIN, JUNR.****SHAKESPEARE IN HIS STUDY.***Presented by Sir George Trevelyan, Bart.*

The scene depicted on this canvas is supposed to represent the Poet's study in his house in London. Burbage, the actor, is rehearsing the part of "Master Ford" in the "Merry Wives of Windsor."

Dimensions, 3ft. 4in. by 2ft. 4in.; on canvas.

93**L. J. LEBRUN.****HAMLET AND HIS MOTHER.***Lent by Mrs. F. Bull.*

HAMLET. A bloody deed I almost as bad, good mother,
As kill a king and marry with his brother.

QUEEN. As kill a king!

HAMLET. Ay lady, 'twas my word.

(Lifts up the arras and discovers Polonius.)

Hamlet. Act III. Scene 4. 28.

In contrast to the works of some of the great masters of the English historic school of painting, this picture, by a modern French artist, shows the difference between the old and new methods of depicting scenes from Shakespeare's Plays. In expression and feeling, as in composition, execution, treatment, and drawing, the picture is a good example of the class to which it belongs.

Dimensions, 5ft. 4in. by 4ft. 3in.; on canvas.
For sale, price £500.

94**ARTIST UNKNOWN.****MISS SALLY BOOTH AS "JULIET."***Presented by Edgar Flower, Esq.*

Juliet's Chamber. Enter Juliet and Nurse.

JULIET. Ay, those attires are best; but gentle nurse,
I pray thee, leave me to myself to-night;
For I have need of many orisons.

Romeo and Juliet. Act IV. Scene 3.

Sarah Booth, usually called "Sally Booth," a descendant of the famous Barton Booth (1681-1733), was born in Birmingham in 1793, and when quite a girl obtained an engagement at the Manchester Theatre, then under the management of Macready. After a time Sarah Booth appeared at Covent Garden Theatre, 23rd November, 1810. It was thought she

might become a rival to Mrs. Siddons, a delusion soon dispelled, though the young actress gained considerable reputation. Miss Booth was noted for her politeness and her strict observance of religious duties; when on tour she made a point of regular attendance at church. Though perhaps seen to better advantage in "Priscilla Tomboy," Sally Booth's "Juliet" was a pretty girlish performance. Her "Cordelia" was not so highly praised. This once famous actress visited Stratford repeatedly about the year 1823. She died 1867, having long quitted the stage.

Dimensions, 7ft. 8 $\frac{3}{4}$ in. by 4ft. 8 $\frac{3}{4}$ in.; on canvas.

95

J. J. CHALON, R.A. 1778-1854.

MACBETH AND THE WITCHES.

Presented by H. Graves, Esq.

A heath near Forres. (Thunder.) Enter three witches, and presently Macbeth and Banquo.

MACBETH. So foul and fair a day I have not seen.

BANQUO. How far is't called to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you ought
That man may question?

Macbeth. Act I. Scene 3. 38.

John James Chalon was born at Geneva in 1778. He was descended from an old French family exiled after the revocation of the Edict of Nantes. When quite young he came to England, and became a student at the Academy in 1796. He was elected an Associate in 1827, and an Academician in 1841. He died at Kensington in 1854. Chalon excelled both as a landscape and figure painter. Many of his landscapes are faithful transcripts of the mountain and lake scenery of Switzerland. One of his most famous pictures, "Napoleon on board the Bellerophon," painted in 1816, hangs in the Gallery at Greenwich Hospital.

The painting of "Macbeth and the Witches" is worthy of careful study.

Dimensions, 6ft. 10 $\frac{1}{2}$ in. by 4ft. 10 $\frac{1}{2}$ in.; on canvas.

96

ROBERT CLOTHIER.

J. L. TOOLE AND W. H. STEPHENS IN "THE CRICKET ON
THE HEARTH."

Presented by Elliot Galer, Esq.

Dimensions, 4ft. 7 $\frac{1}{2}$ in. by 3ft. 3in.; on canvas.

97**G. H. HARLOW, 1787-1819.**

MR. W. FARREN AS "SIR PETER TEAZLE," OR "SIR BASHFUL CONSTANT."

Presented by Edgar Flower, Esq.

The painter of this portrait was the son of a Canton merchant. He studied under S. Drummond, A.R.A., and Sir T. Lawrence, and first exhibited a picture in the Royal Academy in 1805. He visited Rome in 1818, and returning died in the following year. Harlow's chief work is the famous picture of "The Trial of Queen Katharine," in which portraits of Mrs. Siddons and the Kemble family are introduced; an engraving of this picture hangs in the second gallery.

Dimensions, 3ft. 11in. by 3ft. 2in.; on canvas.

98**ROBERT SMIRKE, R.A.**

FALSTAFF AND HOTSPUR.

Lent by Henry J. Murgott, Esq.

FALSTAFF. The better part of valour is discretion; in the which better part, I have saved my life. Zounds! I am afraid of this gunpowder Percy, though he be dead.

*First Part of King Henry IV. Act IV. Scene 4.*Dimensions, 1ft. 11 $\frac{3}{4}$ in. by 1ft. 7 $\frac{3}{4}$ in.; on canvas.**99****ROBERT SMIRKE, R.A., 1752-1845.**

ANGELO AND ISABELLA.

*Measure for Measure. Act II. Scene 4.**Lent by Hamilton Marr, Esq.*Dimensions, 30 $\frac{1}{2}$ inches by 21 $\frac{1}{4}$ inches.

PORTRAIT OF LADY BANCROFT AS "PEG WOFFINGTON."

Presented by Herself.

Dimensions,

100**ANGELICA KAUFMANN, 1741-1807.**

IDEAL PORTRAIT OF SHAKESPEARE.

Presented by H. Graves, Esq.

Although this picture is of no value as a likeness, it is of considerable interest by reason of the talent of the lady by whom it was painted. The portrait possibly more closely resembles King James I. than the Poet whose features it was

intended to represent. The medallion below the portrait is a graceful composition.

Maria Anna Angelica Catharina Kaufmann was born in 1741 at Coire, in the Grisons, where her father, an artist, was then painting. Under her father's instruction Angelica attained to great proficiency in music, languages, and painting. Having visited Milan, Florence, Rome, and Venice, she came to England in 1765 with Lady Wentworth; her talents being recognised in this country she was elected one of the first Royal Academicians. She was twice married, and died 1807.

Dimensions, 3ft. 4*1*/₂in. by 2ft. 11*1*/₂in.; on canvas.

101

PORTRAIT OF LADY BANCROFT

as Peg Woffington.

Presented by Herself.

102

JOHN CAUSE, 1779-1862.

AUTOLYCUS.

Lent by Miss Wright.

103

THOMAS NAST, Born 1840.

THE IMMORTAL LIGHT OF GENIUS.

Tragedy and Comedy offering laurels to the Immortal Light of Genius at Shakespeare's Birthplace, Stratford-on-Avon.

Presented by Mrs. Nast.

104

ARTIST UNKNOWN.

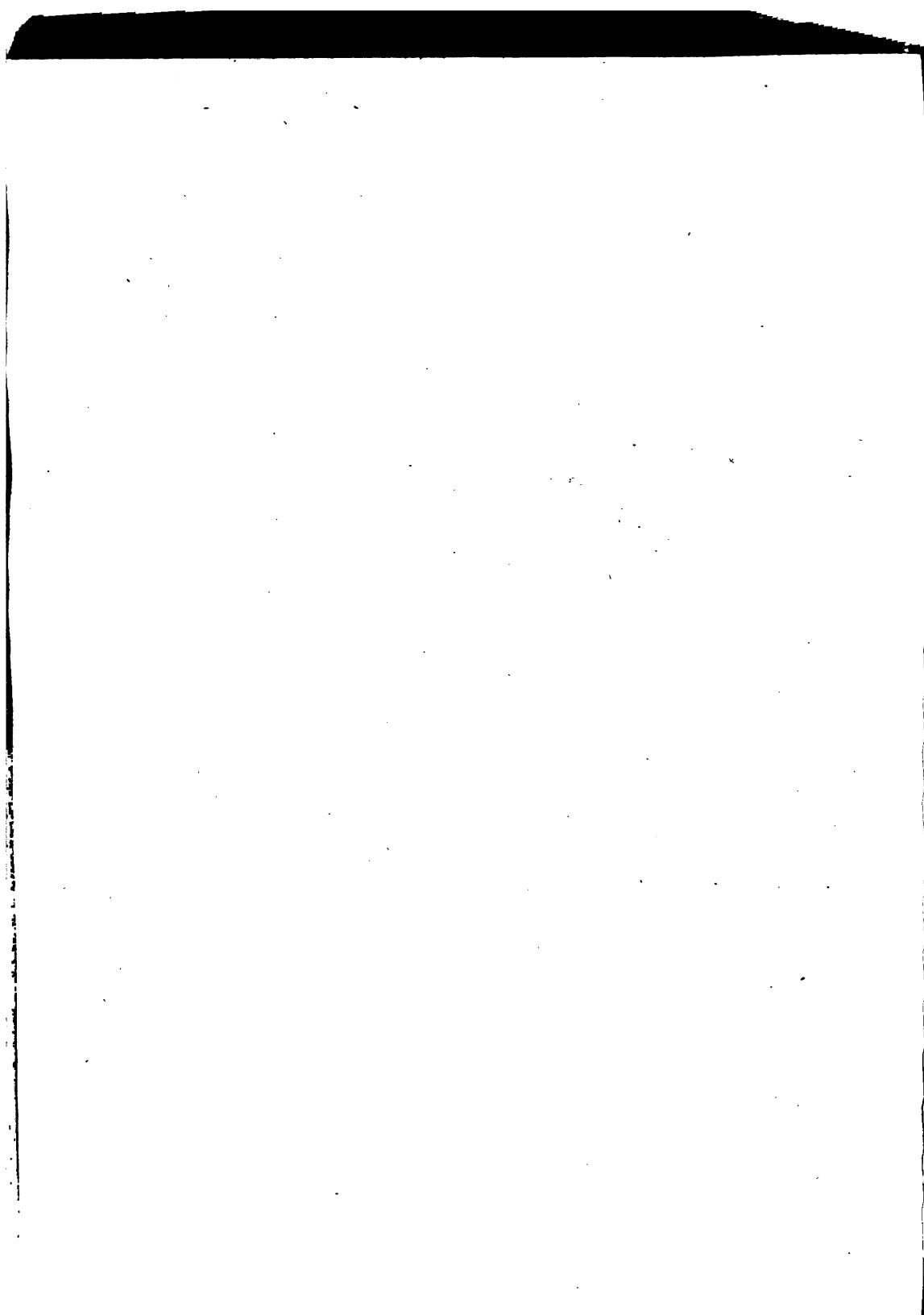
MACBETH AND THE WITCHES.

Macbeth. Act I. Scene 3.

Lent by Alderman W. G. Colbourne.



THE PICTURE GALLERY.—SHAKESPEARE MEMORIAL



PICTURE GALLERY.

1

FRANK RICHARDS.

HAMLET.

This picture is lent by the artist, and a committee has been formed to purchase and present it to the Gallery.

2

ROBERT SMIRKE, R.A., 1752-1845.

FROTH AND POMPEY BROUGHT BEFORE ANGELO.

Presented by Henry Graves, Esq.

*A Hall in Angelo's House. Enter Elbow and Officers,
with Froth and Pompey.*

ELBOW. If it please your honour, I am the poor duke's constable, and my name is Elbow : I do lean upon justice, sir ; and do bring in here before your good honour two notorious benefactors.

Measure for Measure. Act II. Scene 1. 45.

This picture, painted for the Boydell Shakespeare Gallery, Pall Mall, was engraved by G. T. Ryder and C. G. Playter for J. and J. Boydell in 1798. It is the companion picture to No. 5.

Robert Smirke was born at Wigton in 1752, and at the age of nineteen became a student at the Royal Academy. He was elected an Associate of the Academy in 1792, and in the same year an Academician. In his youth he is said to have painted crests on coach panels. He certainly painted many small pictures for the engravers to illustrate plays, poems, and novels; many of these compositions he painted in monochrome (No. 38 in the Shakespeare Memorial Gallery is an example of Smirke's monochrome work.) His favourite subjects were from the Bible, English history, Don Quixote, and Shakespeare. He was employed by Alderman Boydell to paint pictures for the Shakespeare Gallery in Pall Mall, to serve as illustrations to the Boydell Edition of these Plays; several of these interesting examples of his manner are now deposited at the Shakespeare Memorial. His pictures are humorous, and generally well drawn, though they have decided mannerisms. Smirke continued to practise his art till late in life, making the designs for the bas-reliefs in front of the Oxford and Cambridge Club, of which his sons were the architects. He died in London in 1845, in his ninety-third year.

See also Nos. 3, 4, 5, 16, 17, 18, 51, 52, 97, examples by this master.

Dimensions, 7ft. 1in. by 5ft. 11in. ; on canvas.

3

ROBERT SMIRKE, R.A.

ANNE PAGE, SLENDER, AND SIMPLE.

*Presented by Miss A. Bonham Carter.**ANNE.* Will't please your worship to come in, sir ?*SLENDER.* No, I thank you, forsooth, heartily ; I am very well.*ANNE.* The dinner attends you, sir.*Merry Wives of Windsor. Act I. Scene 1.*

This and the companion picture (No. 4) were painted for the Shakespeare Gallery, but Alderman Boydell being unable to complete the purchase, they were sold by the artist to William Smith, M.P., of Norwich, whose grand-daughter Miss Alice Bonham Carter, presented them to the Memorial.

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.

4

ROBERT SMIRKE, R.A.

SHYLOCK REPROVING JESSICA.

*Presented by Miss A. Bonham Carter.**SHYLOCK.* By Jacob's staff, I swear,

I have no mind of feasting forth to-night ;
But I will go. Go you before me sirrah ;
Say I will come.

LAUNCELOT. I will go before, sir. Mistress, look out at
window, for all this ;
There will come a Christian by,Will be worth a Jewess' eye. (*Exit Launcelot.*)*The Merchant of Venice. Act II. Scene 5. 34.*

The companion picture to No. 3; engraved by L. P. Simon, and published by J. & J. Boydell (1795).

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.

5

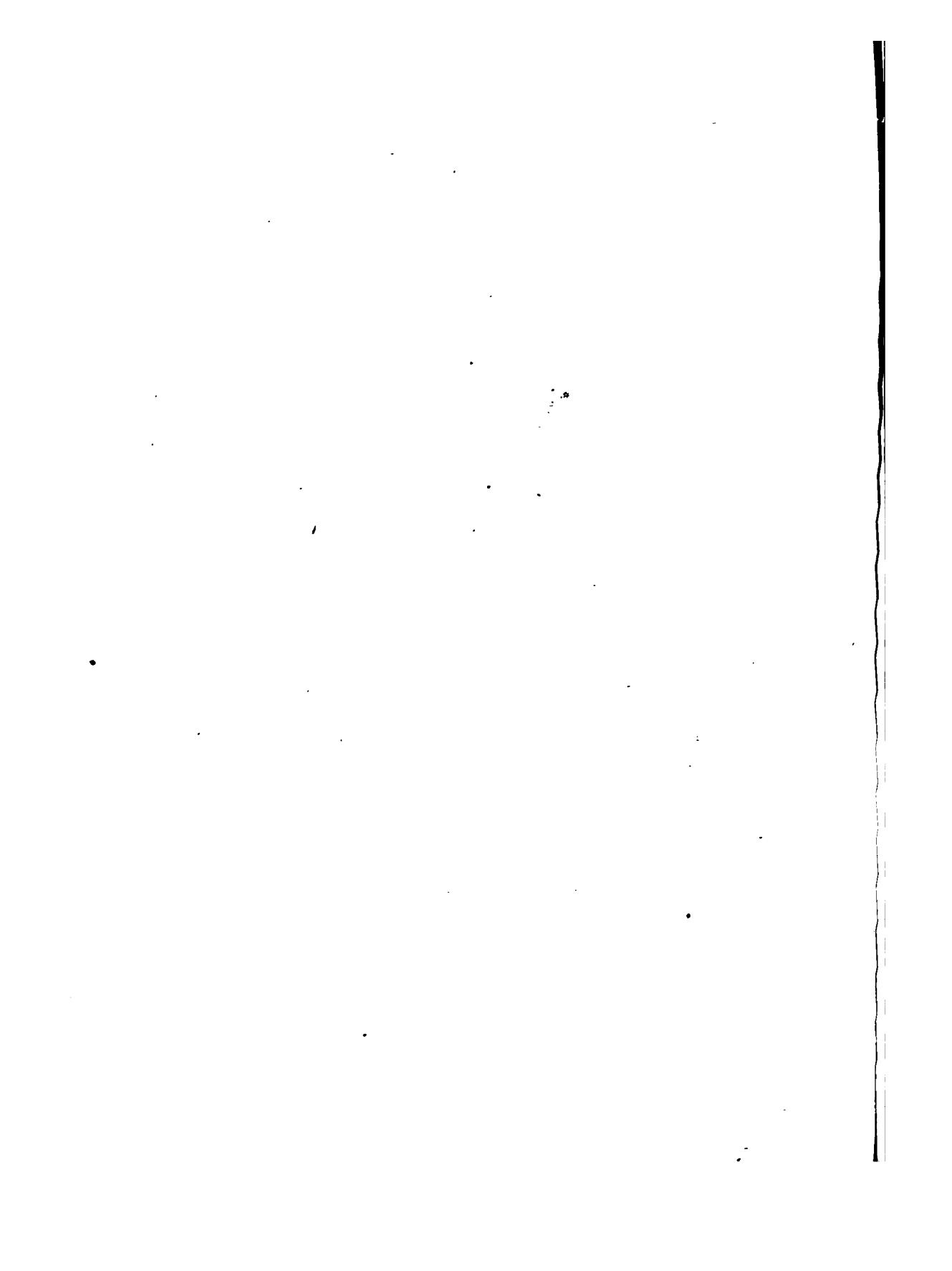
ROBERT SMIRKE, R.A.CONRADE AND BORACHIO BROUGHT BEFORE DOGBERRY AND
THE WATCH.*Presented by Elliot Galer, Esq.**DOGBERRY.* O villain ! thou wilt be condemned into ever-
lasting redemption for this.*Much Ado about Nothing. Act IV. Scene 2. 56.*

This picture, painted for the Shakespeare Gallery in Pall Mall, was engraved by J. Ogborne for J. & J. Boydell in 1791. It is the companion picture to No. 2.

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.



No. 7. THE YOUNG DUKE OF YORK. BY OPIE.



6

ARTIST UNKNOWN.

TUBAL.

Presented by Edgar Flower, Esq.

7

JOHN OPIE, R.A., 1761-1807.

ELIZABETH WOODVILLE, QUEEN OF EDWARD IV. AND THE YOUNG DUKE OF YORK (AFTERWARDS MURDERED IN THE TOWER).*Lent by A. Graves, Esq., F.S.A.***QUEEN.** Come, come, my boy : we will to sanctuary.**ARCHBISHOP.** My gracious lady, go ;

Come, I'll conduct you to the sanctuary.

Richard III. Act II. Scene 4. 66.

John Opie, the son of a carpenter, was born near Truro in May, 1761. Having, when quite young, given indications of genius, he was taken to London and introduced to Sir Joshua Reynolds. He became an art student, and an exhibitor at the Royal Academy in 1782. In 1787 he was made a member of the Academy, and in 1805 Professor of Painting. He died in the prime of life April 9th, 1807. The picture of the little Duke of York is a masterpiece, the figures being well painted, and the whole composition good.

Dimensions, 7ft. 8in. by 5ft. 6in.; on canvas.

8

HENRY FUSELLI, R.A., 1741-1825.

THE GHOST OF JULIUS CÆSAR APPEARING TO BRUTUS.*Presented by Dr. Lawson Tait.**Enter The Ghost of Cæsar.*

BRUTUS. Art thou any thing ?
Art thou some god, some angel, or some devil,
That mak'st my blood cold and my hair to stare ?
Speak to me what thou art.

GHOST. Thy evil spirit, Brutus.*Julius Cæsar. Act IV. Scene 3. 274.*

Though almost a monochrome, and probably intended simply for the engraver, there is great power of imagination displayed in this painting.

Dimensions, 2ft. 11 $\frac{1}{2}$ in. by 2ft. 3 $\frac{1}{2}$ in.; on canvas.

9 ? BENJAMIN WEST, P.R.A., 1738-1820.

KING LEAR.

Bought by the Memorial Association.

LEAR. Blow, winds, and crack your cheeks! rage! blow!
 You cataracts and hurricanes spout
 Till you have drenched our steeples, drown'd the cocks!

*King Lear. Act III. Scene 2.*Dimensions, 2ft. 4 $\frac{1}{2}$ in. by 1ft. 11 $\frac{1}{2}$ in.; on canvas.

10 HENRY FUSELLI, R.A., 1741-1825.

THE WITCHES APPEARING TO MACBETH.

*Macbeth. Act I. Scene 3.**Presented by E. Marlett Boddy, M.R.C.S.*

This picture is an excellent example of Fuseli's style. The artist chose the same subject for one of his illustrations to the Boydell Shakespeare, but this painting was not included among those selected for engraving.

Dimensions, 34 $\frac{1}{2}$ inches by 26 $\frac{1}{2}$ inches; on canvas.

11 FRANCESCO ZUCCARELLI, c. 1702-1788.

THE WITCHES APPEARING TO MACBETH.

Presented by Elliot Galer, Esq.

THIRD WITCH. All hail, Macbeth! that shall be
 king hereafter.

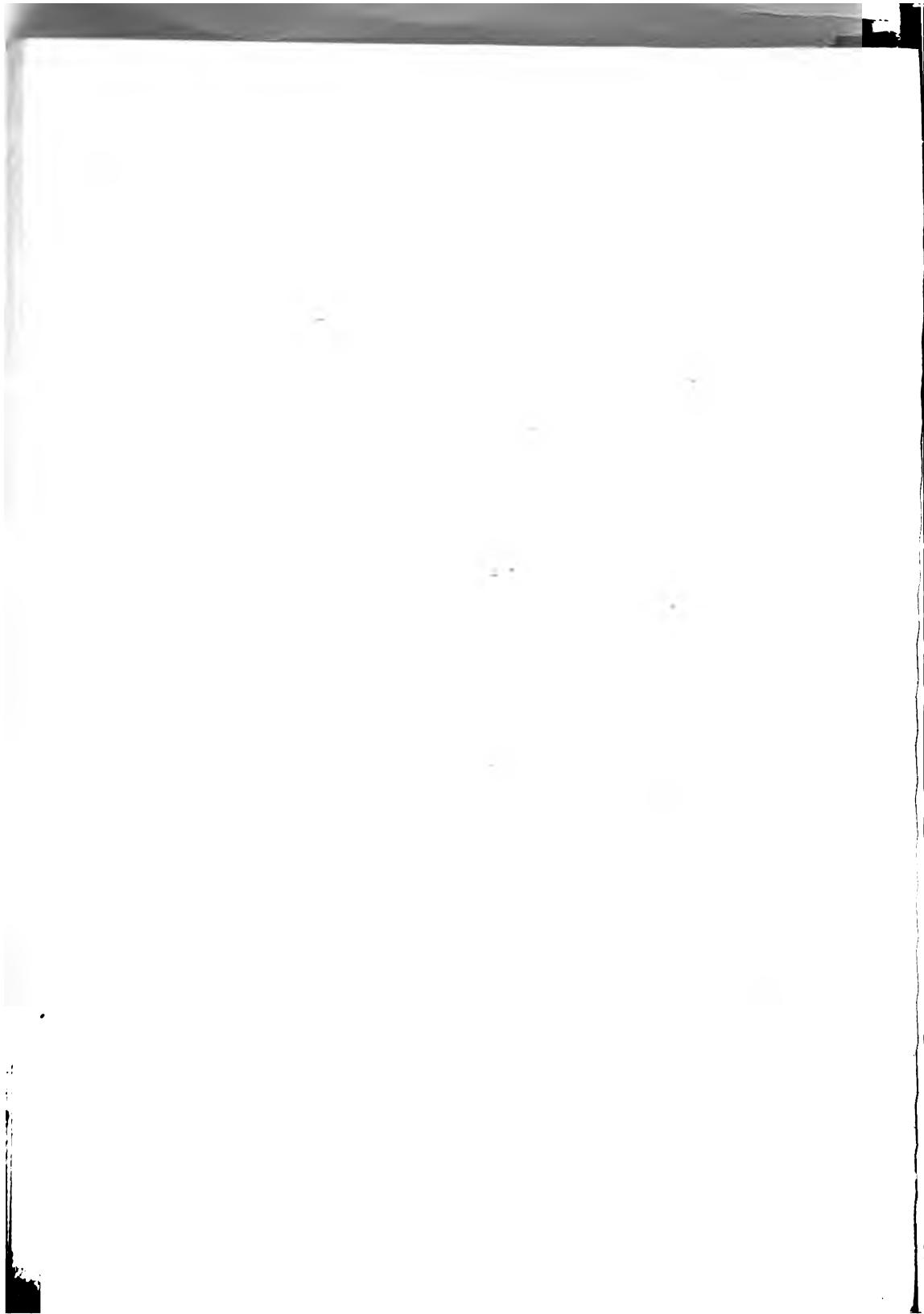
Macbeth. Act I. Scene 3. 47.

Francesco Zuccarelli, an Italian, born at Pitigliano, in Tuscany, about 1702, studied at Florence and Rome. Having finished his studies he removed to Venice, whence, upon the advice of the English consul, he visited this country twice. The second and longer visit extended from 1752 to 1773. He became a foundation member of the Royal Academy, and amassed an ample fortune. Returning to Italy and settling at Florence he soon afterwards lost the whole of his savings, owing to the unsettled state of the country, and again in his old age became dependent upon his art for a living. He died in Florence in 1788. Zuccarelli's earlier works were chiefly historical pictures, but he abandoned these for decorative landscapes, with small figures. A collection of Zuccarelli's paintings was formed at Windsor Castle, and there are many examples of his art in England.

Dimensions, 3ft. by 2ft. 4 $\frac{1}{2}$ in.; on canvas.

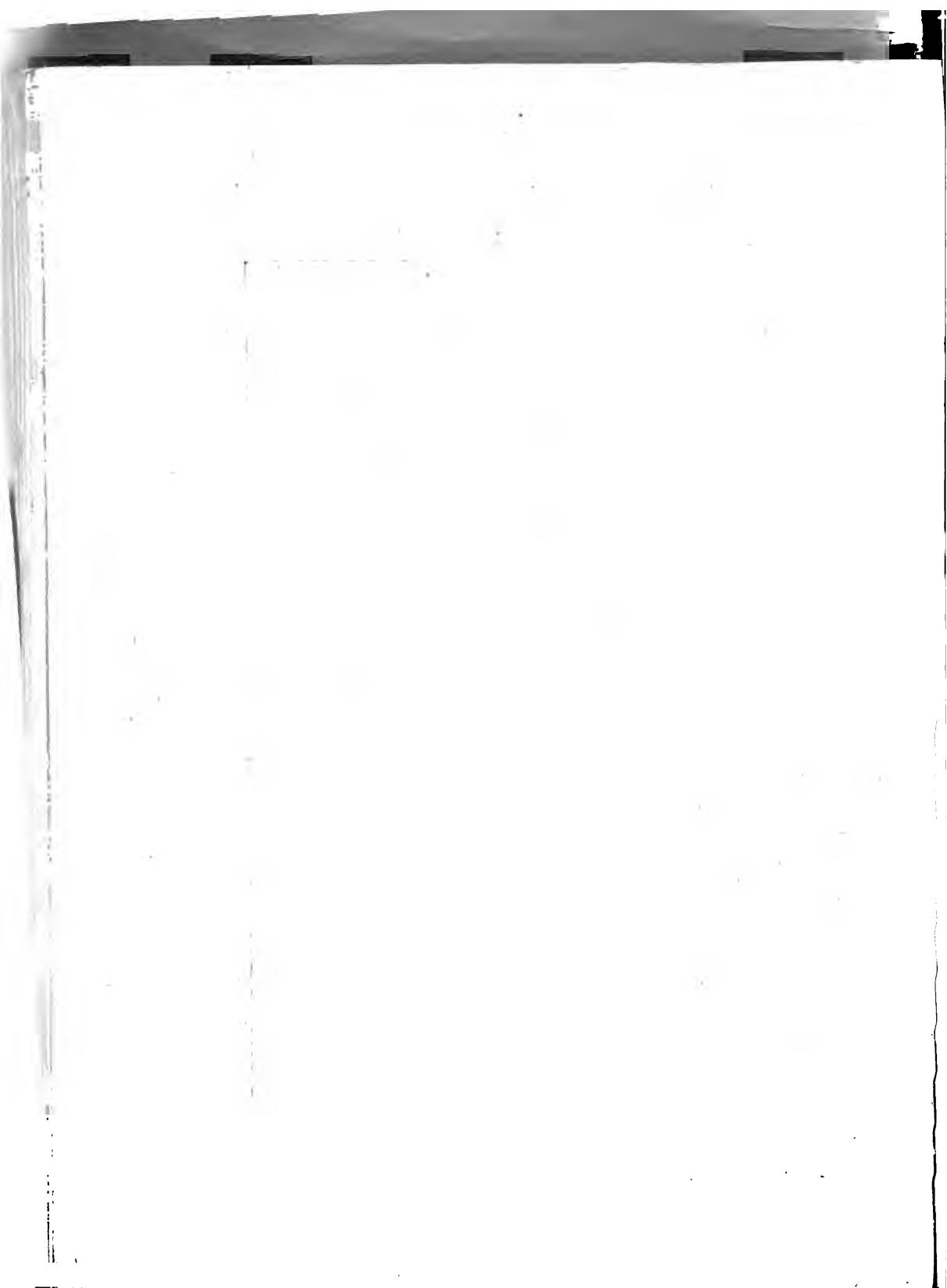


No. 9. KING LEAR.





No. 11. THE WITCHES APPEARING TO MACBETH. F. ZUCCHETTI



12

HENRY FUSELLI, R.A.

THE ARREST OF CAMBRIDGE, SCROOP, AND GREY.

*Presented by Elliot Galer, Esq.***KING HENRY.** Why, how now, gentlemen !

What see you in those papers that you lose
 So much complexion ? Look ye, how they
 change !
 Their cheeks are paper. Why, what read you
 there,
 That hath so cowarded and chas'd your blood
 Out of appearance ?

King Henry V. Act II. Scene 2. Line 71.

An engraving of this painting was included in the
 Boydell collection in 1798 ; the engraver being Robert Thew.

Dimensions, 24 inches by 18½ inches ; on panel.

13

FRANCIS WHEATLEY, R.A., 1747-1801.

PERDITA, FLORIZEL, AND POLIXENES.

*Presented by Elliot Galer, Esq.***PERDITA.** You're welcome, sir.

Give me those flowers there, Dorcas. Reverend
 sirs,
 For you there's rosemary and rue ; these keep
 Seeming and savour all the winter long :
 Grace and remembrance be to you both,
 And welcome to our shearing !

The Winter's Tale. Act IV. Scene 3. Line 71.

Francis Wheatley was born in London in 1747, and studied
 art in that city chiefly under the tutorship of Mortimer, and earned
 considerable reputation as a painter of rural and domestic subjects,
 many of which were engraved.

He painted twelve pictures for Alderman Boydell to illustrate
 Shakespeare's plays, and it is from these paintings that his merit as a
 composer and a colourist may best be estimated.

He was elected a Royal Academician in 1791, and died in 1801.

Dimensions, 24 inches by 18½ inches ; on panel.

14 THOMAS STOTHARD, R.A., 1755-1834.

OTHELLO'S RETURN.

Presented by Charles E. Flower, Esq.

A Seaport in Cyprus. An open place near the Quay.

Enter Othello and Attendants.

OTHELLO. O my fair warrior !

DESDEMONA. My dear Othello !

OTHELLO. It gives me wonder great as my content
To see you here before me. O my soul's joy !
If after every tempest come such calms,
May the winds blow till they have waken'd death !

Othello. Act II. Scene 1. 184.

Thomas Stothard, the son of a Yorkshire man, was born in Longacre, London, 17th August, 1755. In 1770, his father being dead, he was apprenticed by his mother to a designer of brocaded silks, but soon turned his attention to making illustrations for books, in which branch of art he excelled. He was elected an Associate of the Academy in 1791, and a member in 1804. He died in London 27th April, 1834. The painting of "Othello's Return" was executed by Stothard for Alderman Boydell, engraved by T. Ryder, and published in 1799. Stothard also designed a beautiful series of the "Seven Ages," which W. Bromley engraved.

Dimensions, 6ft. 11in. by 5ft. 5in.; on canvas.

15

GEORGE ROMNEY, 1734-1802.

TITANIA REPOSING WITH HER INDIAN VOTARIES.

Presented by Charles E. Flower, Esq.

A Wood near Athens. Enter Titania with her Train.

TITANIA. Come, now a roundel and a fairy song :
Then, for the third of a minute, hence ;
Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats.

A Midsummer Night's Dream. Act II. Scene 3. 1.

The face of the Fairy Queen is said to have been painted by Romney as a portrait of Emma Lyon, the famous Lady Hamilton, second wife of Sir William Hamilton, British Ambassador at Naples, and the friend of Lord Nelson. Titania is represented reclining; to the right a band of dusky musicians beguile the queen with music; in the background two little fairies "war with rere-mice for their leathern wings." This picture was formerly in the Beckford collection.

George Romney was born in Lancashire, December 15th, 1734. His father, a cabinet-maker, brought up the lad to that business, but, at the age of nineteen, George showed so great ability for drawing that his father

placed him with a portrait painter, named Steele, then living at Kendal. In 1762 he removed to London: his talents were quickly recognised, and he rose rapidly to fame and fortune, ranking second to his famous contemporaries Reynolds and Gainsborough. He visited Italy in 1773, and returned to London in 1775. Romney's wife and family were not allowed to share his prosperity, but remained at Kendal, receiving only two visits from the painter during thirty-seven years. In later life, however, he returned to Kendal, where he died November 15th, 1802.

Dimensions, 4ft. 2 $\frac{1}{2}$ in. by 3ft. 8 $\frac{1}{2}$ in.; on canvas.

16

ROBERT SMIRKE, R.A.

AN ALLEGORICAL SUBJECT IN MONOCHROME.

Presented by Andrew MacCullum, Esq.

When Smirke intended a picture to be engraved, he sometimes painted in monochrome; this graceful composition is a good example of the artist's method.

Dimensions, 1ft. 3in. diameter; circular; on canvas.

17

ROBERT SMIRKE, R.A., 1752-1845.

ANNE PAGE, SLENDER, AND SIMPLE.

Merry Wives of Windsor. Act I. Scene 1.

Presented by Elliot Galer, Esq.

This and the companion picture appear to have been painted by Robert Smirke, but were not engraved by Boydell. Smirke treated the subjects quite differently in the pictures he painted for the Boydell Shakespeare Gallery.

Dimensions, 16 $\frac{1}{4}$ inches by 13 $\frac{1}{4}$ inches; on canvas.

18

ROBERT SMIRKE, R.A., 1752-1845.

MRS. PAGE, QUICKLY, SIR HUGH EVANS, AND WILLIAM.

Presented by Elliot Galer, Esq.

EVANS. Come, hither, William, hold up your head; come.

MRS. PAGE. Come on, sirrah; hold up your head; answer your master, be not afraid.

The Merry Wives of Windsor. Act IV. Scene 1. Line 18.

Dimensions, 16 $\frac{1}{4}$ inches by 13 $\frac{1}{2}$ inches; on canvas.

**19 SIR THOMAS LAWRENCE, P.R.A.,
1769-1830.**

PORTRAIT OF MRS. SIDDONS.

Presented by Elliot Galer, Esq.

Although an interesting picture, this portrait of Mrs. Siddons is not a representative example of the artist's work; it appears to have been painted when he was young. There is generally a peculiar freshness and refinement about Lawrence's manner which is well exemplified in the portrait of Kemble (No. 53) in the Memorial Picture Gallery.

Sir Thomas Lawrence, the most celebrated portrait painter of his time, was born at Bristol in 1769. He was the son of an innkeeper at Devizes. At the age of ten the infant prodigy began to take portraits in crayon. In 1785-6 he commenced painting in oils, and in the following year entered as a student at the Royal Academy. This early promise bore fruit; Lawrence was elected an Academician in 1794, and, on the death of Benjamin West in 1820, was appointed President of the Royal Academy. He died in London in 1830, and was buried in St. Paul's Cathedral.

Dimensions, 2ft. 6 $\frac{1}{2}$ in. by 1ft. 10 $\frac{1}{2}$ in.; on canvas.

20 JOHN CAUSE, 1779-1862.

THE QUARREL BETWEEN SIR JOHN FALSTAFF AND PISTOL.

Presented by C. Bernard, Esq.

FALSTAFF. Give me my rapier, boy.

DOLL. I pray thee, Jack, I pray thee, do not draw.

Second Part, Henry IV. Act II. Scene 4. 215.

John Cause, a portrait painter of some note, was born about the year 1779. He painted a few historical pictures, and wrote a treatise on "The Art of Painting," published in 1840. He died in 1862.

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 2ft. 1 $\frac{1}{2}$ in.; on canvas.

**21 SIR JOHN GILBERT, R.A., P.R.W.S.,
1817-1897.**

CARDINAL WOLSEY AND BUCKINGHAM.

Presented by C. E. Fowler, Esq.

Enter Cardinal Wolsey.

WOLSEY. The Duke of Buckingham's surveyor, ha ? Where's his examination ?

FIRST SECRETARY. Here, so please you.

WOLSEY. Is he in person ready ?

FIRST SECRETARY. Ay, please your Grace.

WOLSEY. Well, we shall then know more ; and Buckingham shall lessen this big look.

Henry VIII. Act I. Scene 1. 115.

Sir John Gilbert, one of the greatest illustrators of Shakespeare's Plays, is represented at Stratford-upon-Avon by this picture only. It is much to be desired that more examples of his art be placed in the Gallery. Sir John Gilbert, the son of a retired captain, was born in 1817. After leaving school he entered the office of an estate agent at London, but, having no taste for figures, he persuaded his parents to allow him to study drawing. In 1836 he exhibited his first picture in the Royal Academy. He contributed to the early numbers of *Punch* and *The Illustrated London News*. Besides painting about 400 pictures, he designed illustrations for many periodicals and some of the best English classics, especially Shakespeare, whose plays he thoroughly appreciated. Sir John died in 1897.

Dimensions, 2ft. 10in. by 1ft. 7in. ; on a panel.

22

HENRY FUSELI, R.A., 1741-1825.

THE WITCHES APPEARING TO MACBETH.

Presented by Henry Graves, Esq.

BANquo. You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips ; you should be women,
And yet your beards forbid me to interpret
That you are so.

Macbeth. Act I. Scene 3. 39.

Henrich Fuselly, better known by his English name, Henry Fuseli, was born at Zurich, 7th February, 1741. In 1780, having come to England for a second time and changed his name to Fuseli, he entered into an arrangement with Alderman Boydell for illustrating Shakespeare's Plays, painting eight large pictures for the Shakespeare Gallery. He died at Putney, April 16th, 1825. Fuseli belonged to a mystic school, and his imagination outran his technical ability ; some of his interpretations of Shakespeare are powerful, though wanting the charm of colour and grace of drawing which characterise the works of his great contemporaries.

Dimensions, 2ft. 11½in. by 2ft. 5½in. ; on canvas.

23

JAMES NORTHCOTE, R.A., 1746-1831.

HUBERT AND PRINCE ARTHUR.

Presented by Elliot Galer.

ARTHUR. O save me, Hubert, save me ! my eyes are out
Even with the fierce look of these bloody men.

King John. Act IV. Scene 1. 56.

James Northcote, like several early Academicians, spent the first part of his life in business. He was twenty-five years of age when he left Plymouth, his native town, where he had assisted his father in the trade of watchmaking. Journeying to London he there found a friend, Sir

Joshua Reynolds, also a Devonshire man, under whose tuition he studied painting. He joined the band of artists working for Alderman Boydell, and painted several pictures for the Shakespeare Gallery, to illustrate "King John," "Richard II," First part of "Henry VI," Third part of "Henry VI," "Richard III." (three pictures), and "Romeo and Juliet." He died in his eighty-sixth year (1831). His most important works are the "Princes in the Tower" and "Hubert and Arthur," in this latter picture, now in the Shakespeare Memorial Gallery, the training of Reynolds is manifest, but there is also a strength of feeling peculiar to Northcote, and it is evident that he profited by his studies in Italy.

The picture bears the artist's signature, "James Northcote, pinxit 1789," written over the arch in the upper part of the canvas to the left. It was engraved by R. Thew, and published in 1798.

Dimensions, 8ft. 4in. by 5ft. 11in.; on canvas.

24

ARTIST. UNKNOWN.

PORTRAIT OF KING RICHARD II.

Presented by J. R. Furness, Esq.

This ancient portrait was included in the Earl of Shrewsbury's collection at Alton Towers, and sold at the great sale of that collection. Afterwards it was exhibited at the rooms of the Royal Cambrian Academy, Plas Mawr, Conway, and was presented to the Memorial Gallery by Mr. Furness.

A somewhat similar portrait of Richard II. may be seen at the National Portrait Gallery, London.

Dimensions, 18 $\frac{1}{2}$ inches by 16 inches.

25

MATHER BROWN, c. 1760-1831.

ROMEO AND JULIET.

Presented by A. Macmillan, Esq.

Scene: Verona. Friar Laurence's Cell.

Enter Friar Laurence and Romeo.

FRIAR. So smile the heavens upon this holy act,
That after hours with sorrow chide us not!

Romeo and Juliet. Act II. Scene 6.

Mather Brown, by birth an American, came to England when quite young, and studied with his fellow-countryman West. He first exhibited a picture in the Royal Academy in 1782, and obtained some celebrity as a portrait painter. He also painted historical subjects, including a series of scenes illustrating the war in India with Tippoo Saib, and was employed by Alderman Boydell to paint some pictures for the Shakespeare Gallery in Pall Mall. He died in London in 1831.

Dimensions, 1ft. 10 $\frac{1}{2}$ in. by 1ft. 4in.; on canvas.



No. 25. ROMEO AND JULIET. By M. BROWN.



26

47

ROBERT TATE.

MRS. SIDDONS AS "THE TRAGIC MUSE."

Presented by the Artist.

This is a copy (made 1883) of the celebrated picture by Sir Joshua Reynolds. The original was bequeathed (1868) by Mrs. Siddons' youngest sister, Cecilia, Mrs. George Combe, to Mr. R. Tate, and this copy was made while the original was in his possession. Mrs. Tate is a great-grand-daughter of Mrs. Siddons.

Sarah Kemble, the greatest English tragic actress, was born at Brecon in 1755. Her father, the elder Kemble, who was manager of an itinerant company, introduced her upon the stage when quite a child. At the age of seventeen she resided with Mrs. Greathead at Guy's Cliff, Warwick. In 1773 Sarah Kemble married Mr. Siddons, a young actor, with whom she returned to the stage, and quickly won for herself a leading position, until finally she was recognised as the Queen of Tragedy. Her principal parts were Lady Macbeth, Constance in "King John," and Queen Catherine in "Henry VIII." Mrs. Siddons died in London (1831) and was buried in Paddington Church. There are several portraits of this great actress at the Memorial, as well as personal relics; the embroidered slippers worn by her during her last performance of Lady Macbeth are preserved in the Library. According to tradition Mrs. Siddons once played in Stratford, in a barn, in Guild Street, now a stone-yard, but then occasionally used as a theatre.

Dimensions, 4ft. 1in. by 3ft. 3in.

Portraits of Shakespeare.

The likeness of "The Maker of our stately English speech" has come down to posterity in many forms; there are, however, certain easily-recognised types derived more or less directly from one or two contemporary likenesses.

THE BUST of the Poet on his Monument in Holy Trinity Church, Stratford-upon-Avon, disfigured as it is with modern paint, may yet be considered of the first importance. In all probability it was made from a cast of the face taken after death; it was erected soon after Shakespeare's decease, during the lifetime of his relatives and friends, and is known to have been the work of one Johnson, a Dutch sculptor and "tombe maker" living in London in the reign of James I. A fine cast of the Church Bust may be seen in the Hall over the Library door.

THE DROESHOUT ENGRAVING.—On the title page of the first folio edition of Shakespeare's Plays, published in 1623, is

a portrait from a copper plate engraved by Martin Droeshout ; and on the opposite page is printed the well-known address to The Reader, commencing :—

“ This figure, that thou here seeth put
It was for gentle Shakespeare cut : ”

At the time of Shakespeare's death Martin Droeshout was a child. He probably engraved the plate when he was about twenty-one years of age, working from a drawing made from an oil painting. That painting is believed to have been found, and now hangs in the Memorial Picture Gallery (see No. 27).

The Church Bust, the Droeshout Engraving, and the Droeshout Original Portrait, bear a close resemblance to one another.

The other most famous portraits are the Ely Palace, belonging to the Birthplace Trustees ; The Felton Head, belonging to the Baroness Burdett-Coutts ; the Chandos Portrait, at the National Portrait Gallery ; and the Jansen (so called), belonging to the family of the Duke of Somerset.

For the sake of comparison the Committee of the Memorial have collected all the available portraits of Shakespeare, and it is hoped the owners of portraits of the Poet will generously assist the Committee in their endeavour to make the Exhibition complete.

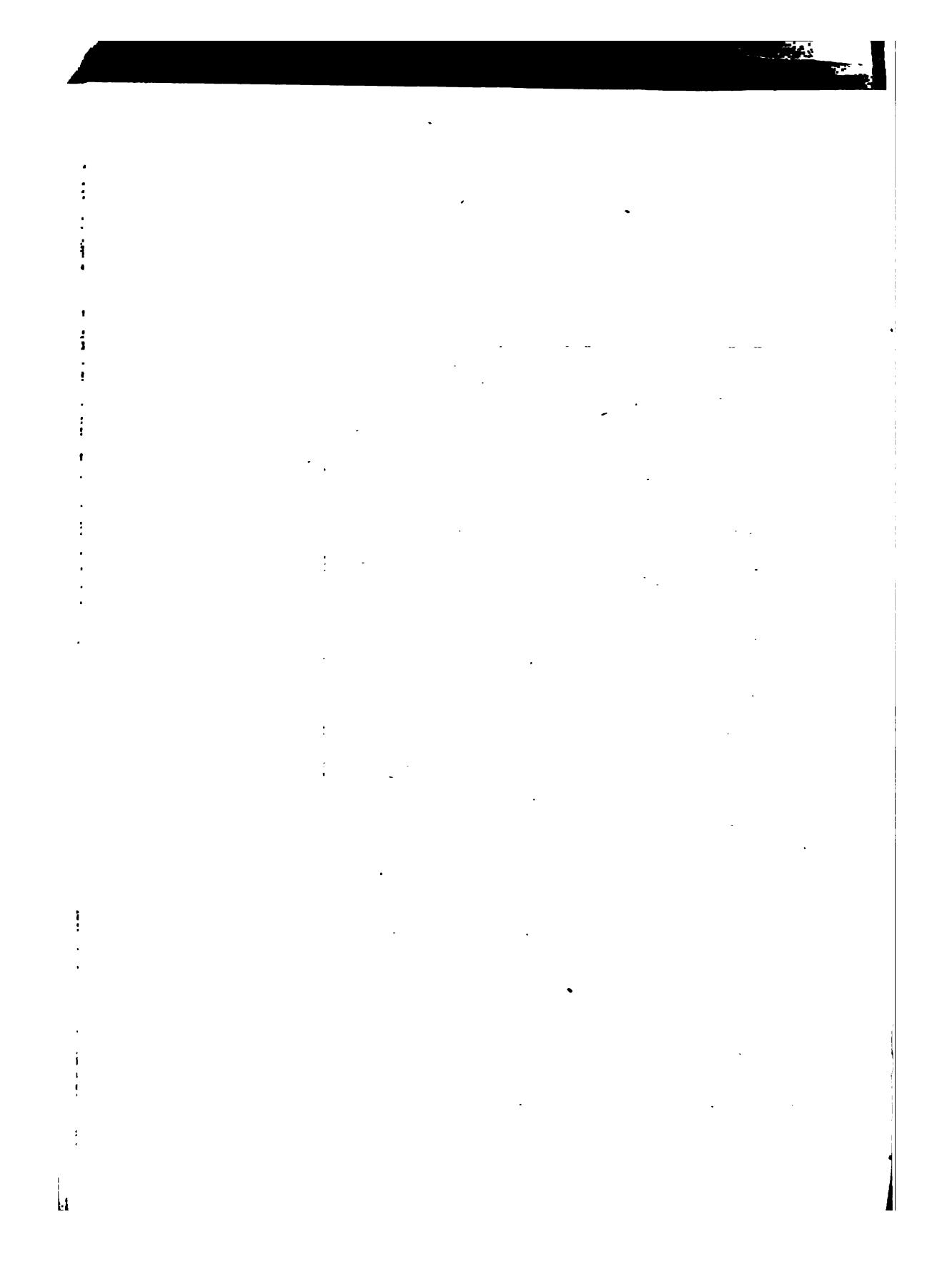
27 THE DROESHOUT ORIGINAL PORTRAIT.

Presented by Mrs. Flower.

This remarkable portrait—probably the only one with contemporary authority of being a true likeness of the Poet—was added to the collection in the Memorial Picture Gallery in 1892, on loan from the late Mr. H. C. Clements, of Sydenham. Upon the death of the owner in 1895, it was purchased by Mrs. Flower and presented to the Memorial. Since the picture became the property of the Governors of the Memorial it has been submitted to critical examination, and although there are differences of opinion, the weight of evidence is strongly in favour of it being an original portrait from life. There is high expert authority for saying that the painting could not have been taken from the engraving, but that the engraving was copied from the painting. The portrait is painted upon two planks of old English elm,

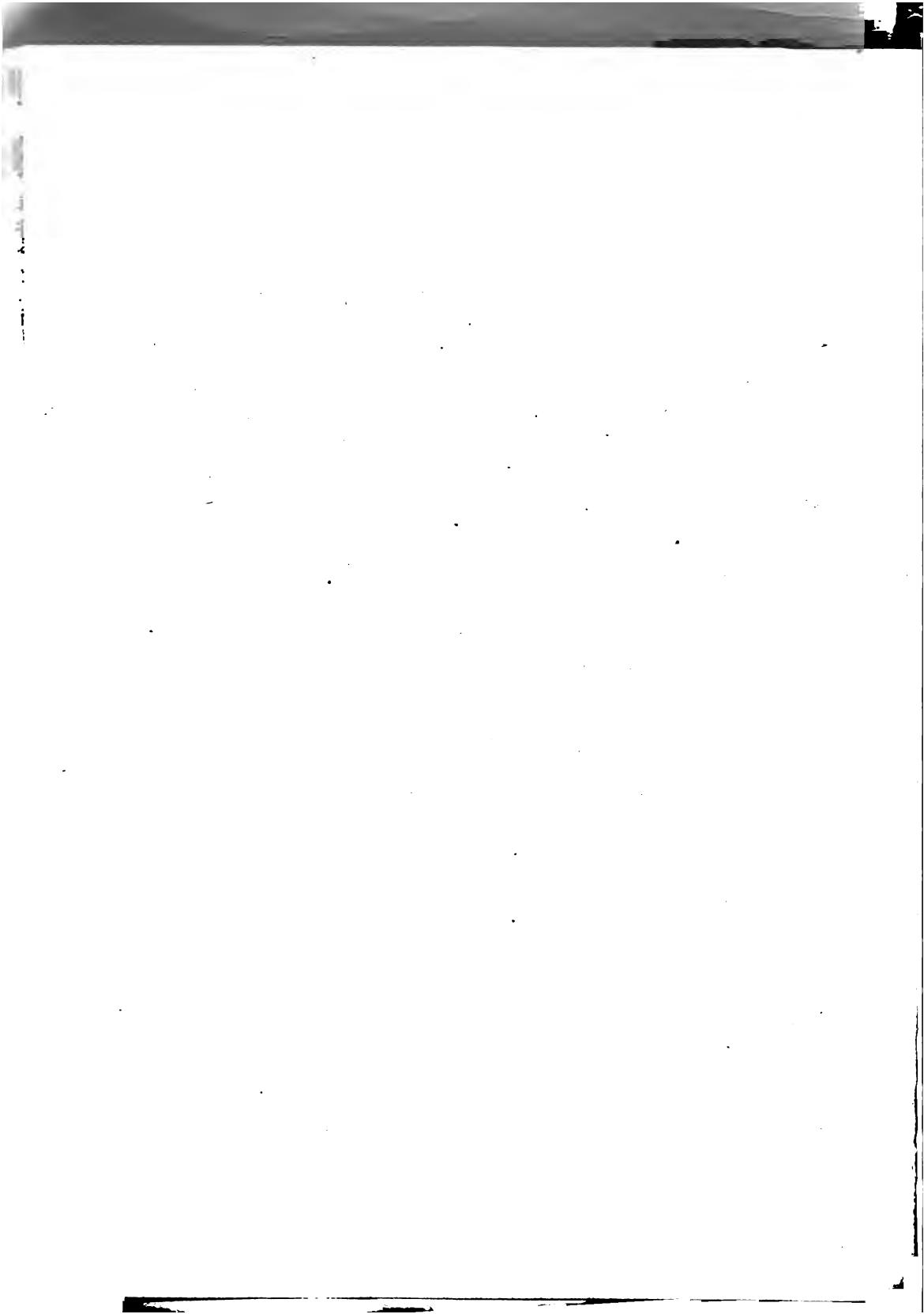


No. 27. THE DROESHOUT ORIGINAL PORTRAIT





SHAKESPEARE MEMORIAL.
THE STAIRCASE.



prepared with white plaster, primed red. In the upper left-hand corner is the inscription:—"Willm. Shakespeare, 1609." So remarkable is the resemblance between this portrait and the engraving in the first folio edition of Shakespeare's Plays, published in 1623, and the picture is so superior to the engraving in respect of detail and drawing, that there is but little doubt that Martin Droeshout made his engraving either directly from the painting or from a drawing copied from it. It should be remembered that Droeshout's engraving of Shakespeare is the only portrait about which there is contemporary evidence showing it to be a likeness of the Poet. The engraving is a poor production, crude and harsh. This painting is the work of an artist of greater ability. It is somewhat faded, and has once narrowly escaped burning.

Martin Droeshout was only 14 years old when Shakespeare died, and 21 when the engraving was published in the first folio.

Dimensions, 1ft. 10 $\frac{1}{2}$ in. by 1ft. 5 $\frac{1}{2}$ in.; on a panel.

28

THE DROESHOUT ENGRAVING.

A Photograph of the Engraving by Martin Droeshout in the Folio of 1623.

29

IDEAL PORTRAIT.

Presented by the Artist.

Painted by Mr. George Henry Hall, member of the Academy of Art, New York.

30

THE VENICE PORTRAIT.

Presented by H. Graves, Esq.

This picture was bought by Mr. Graves in Paris; it is said to have come from Venice, and bears an inscription in Italian on the back. The head is painted on a square piece of canvas, which is let into a larger and more modern piece.

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 1ft. 10 $\frac{1}{2}$ in.; oval; on canvas.

31

THE JACOB TONSON PORTRAIT.

Presented by H. Graves, Esq.

The frame bears the inscription "The Jacob Tonson Picture 1735." The portrait was presented to the Memorial in 1883.

Dimensions, 1ft. 3 $\frac{1}{2}$ in. by 1ft. 4in.; on canvas.

32**THE WILLETT PORTRAIT.***Presented by H. Willett, Esq.*

A curious whole-length fancy portrait, painted early in the 18th century, probably about the time of the first celebration in honour of Shakespeare.

Dimensions 1ft. 7½ in. by 1ft. 2½ in.; on canvas.

33**THE DEATH-MASK.***A Photograph.**Presented by the Lord Ronald Gower.*

In the year 1849 Dr. Ludwig Becker discovered at Mayence a Death-mask inscribed with the date 1616. The Mask was brought to Stratford. When compared with the Church Bust the chief measurements in both were found to agree, and the conclusion arrived at by Dr. Becker was that he had discovered the Mask from which Gerard Johnson made the monumental effigy in Stratford Church. The truth of this conclusion is doubtful. The Death-mask is now preserved in the Ducal Palace at Darmstadt.

34**THE DAVENANT BUST (Copy).***Presented by the Rev. R. Owen.*

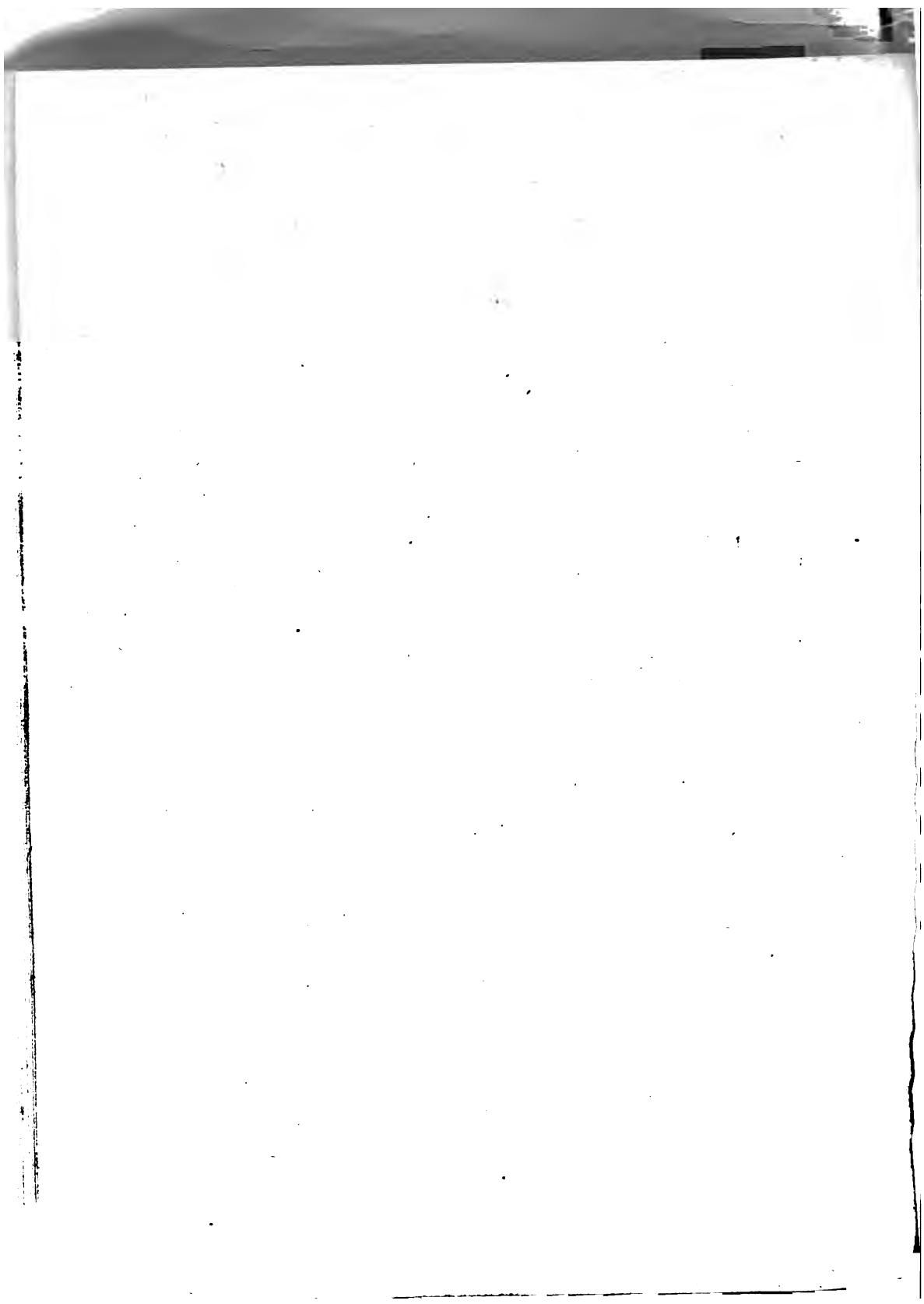
Whilst the workmen were pulling down the remains of the old Duke's Theatre, built by Sir William Davenant in Lincoln's Inn Fields, a bust of Shakespeare was discovered bricked up over a doorway. The bust passed into the possession of Sir Richard Owen, who sold it to the Duke of Devonshire. The Duke had two copies made, and is said to have presented the original bust to the Garrick Club, where it is to this day. Sir Richard Owen obtained a copy, which he placed in his garden at Richmond. After Sir Richard's death, his grandson, the Rev. Richard Owen, M.A., son of Sir Richard's only son, William Owen, presented this copy to the Shakespeare Memorial Association.

35**THE NAPIER PORTRAIT.***Lent by Captain G. Williams Freeman.*

An interesting portrait closely resembling the "Felton Head," now in the collection of the Baroness Burdett-Coutts.



No. 34. THE DAVENANT BUST OF SHAKESPEARE



36

J. FORBES ROBERTSON.

MISS MARY ANDERSON (MADAME DE NAVARRO).

Presented by Mrs. Griffin.

An early portrait of Miss Anderson painted in 1885.

Miss Mary Anderson, born at Sacramento, California, made her début at Louisville, as Juliet, in 1875, and played with increasing popularity in the United States till 1885, when she appeared at the Lyceum Theatre, London, and at once won all hearts by her wonderful ability and beauty. In 1890 Miss Anderson married M. Antonio de Navarro, and has not appeared upon the stage since 1889. Madame de Navarro is a Governor of the Shakespeare Memorial. It was upon the stage of the Memorial Theatre that she appeared for the first time in England in her favourite rôle of Rosalind (1885).

The artist who painted this portrait is the now famous Shakespearean actor Mr. J. Forbes Robertson.

Dimensions, 3ft. 3½in. by 2ft. 5½in. ; on canvas.

37

NICHOLAS J. CROWLEY, R.H.A. (Died 1857),

SAMUEL PHELPS AS "HAMLET."

Presented by J. Maxwell, Esq.

The name of Samuel Phelps, dear to English playgoers twenty years ago, is still remembered with gratitude by Shakespeare students of the present day. Phelps made his first appearance at the Haymarket Theatre, on August 28th, 1837, in the character of "Shylock." For some time he was a prominent member of Macready's Company at Covent Garden, but is best remembered in connection with the famous Shakespearean revivals at Sadler's Wells Theatre, where he produced not only all the best known of Shakespeare's Plays, but some which, so far as the stage is concerned, had long been laid aside. Sadler's Wells opened under the management of Phelps and Mrs. Warner on May 27th, 1844. The manager's farewell benefit took place November 6th, 1862, but he continued to perform occasionally till 1878, the year of his death.

Dimensions, 2ft. 11in. by 2ft. 3in. ; on canvas.

38

JOHN MARTIN, 1789-1854.

MACBETH AND THE WITCHES.

Presented by G. Jennings, Esq.

Scene: A cavern. In the middle a boiling cauldron and three witches. A show of eight kings; the last with a glass in his hand; Banquo's ghost following.

MACBETH. Thou art too like the spirit of Banquo; down! Thy crown doth sear mine eye-balls—and thy hair, Thou other gold-bound brow, is like the first. A third is like the former. Filthy hags! Why do you show me this?

Macbeth. Act IV. Scene 1.

John Martin was born at Haydon, near Hexham, in 1789. When quite young he painted coats of arms on coaches and was employed to decorate china. He came to London in 1806, and exhibited his first picture in 1812. After having some disagreement with the members of the Royal Academy, he was instrumental in founding the Society of British Artists, where his works were regularly exhibited. He painted both in oil and water colour, and engraved many of his pictures himself. John Martin died at Douglas, in the Isle of Man, in 1854.

Dimensions, 1ft. 6 $\frac{1}{2}$ in. by 1ft.; on a panel.

39

GEORGE ROMNEY, 1734-1802.

THE INFANT SHAKESPEARE ATTENDED BY NATURE AND THE PASSIONS.

Presented by H. Graves, Esq.

This picture was engraved by B. Smith, and published in 1799. A copy in chromo-lithography, one of the earliest essays in this process, was also made; a proof impression of the lithograph hangs in the gallery.

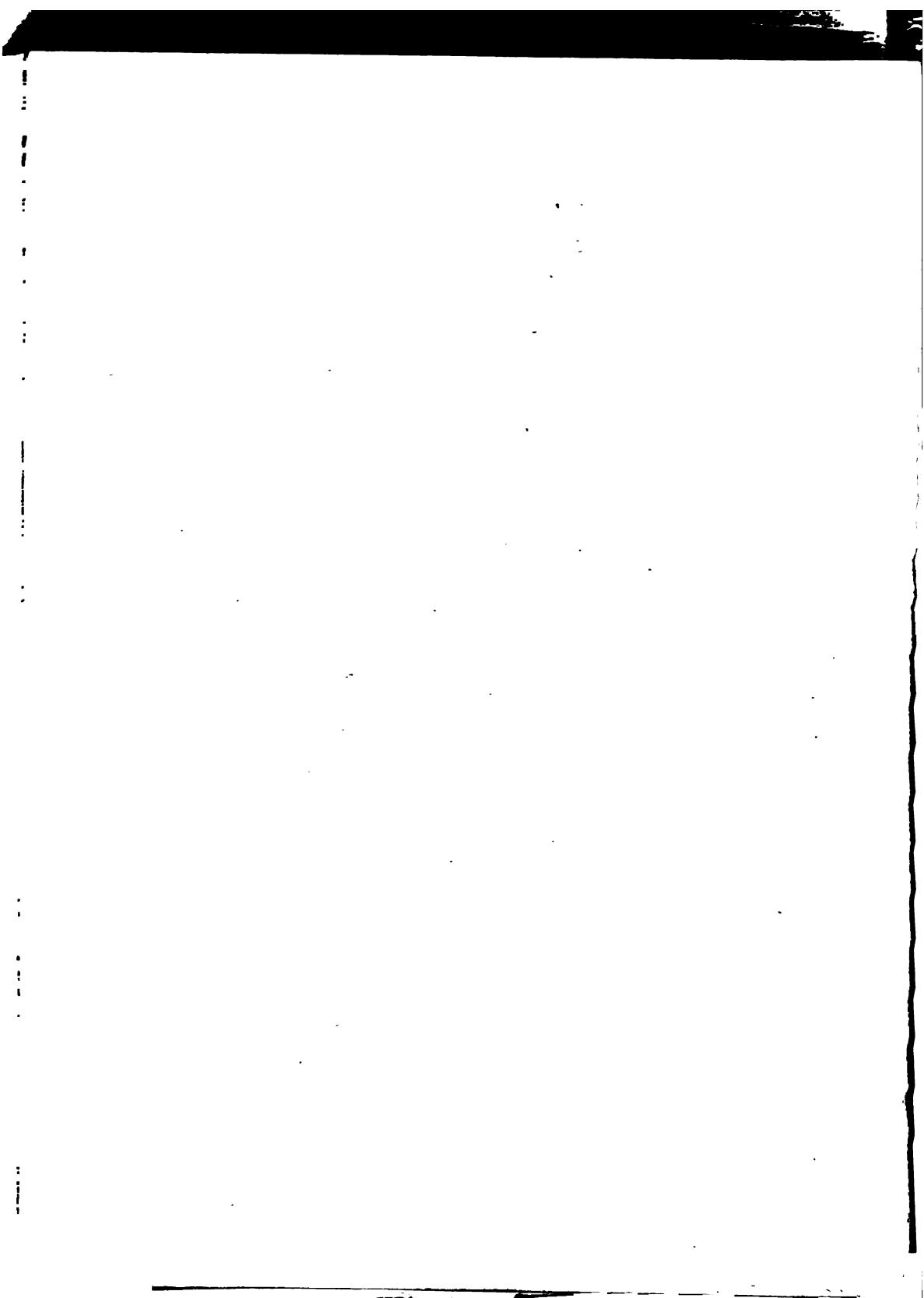
To the imagination of Romney we owe some remarkable, and a few beautiful Shakespearean pictures; not the least remarkable is this of "The Infant Shakespeare attended by the Passions." The companion picture, "Shakespeare Nursed by Tragedy and Comedy," a more pleasing composition, was engraved by B. Smith, and published in 1803.

Dimensions, 1ft. 11 $\frac{1}{2}$ in. by 1ft. 6 $\frac{1}{2}$ in.; on a panel.

See also No. 12.

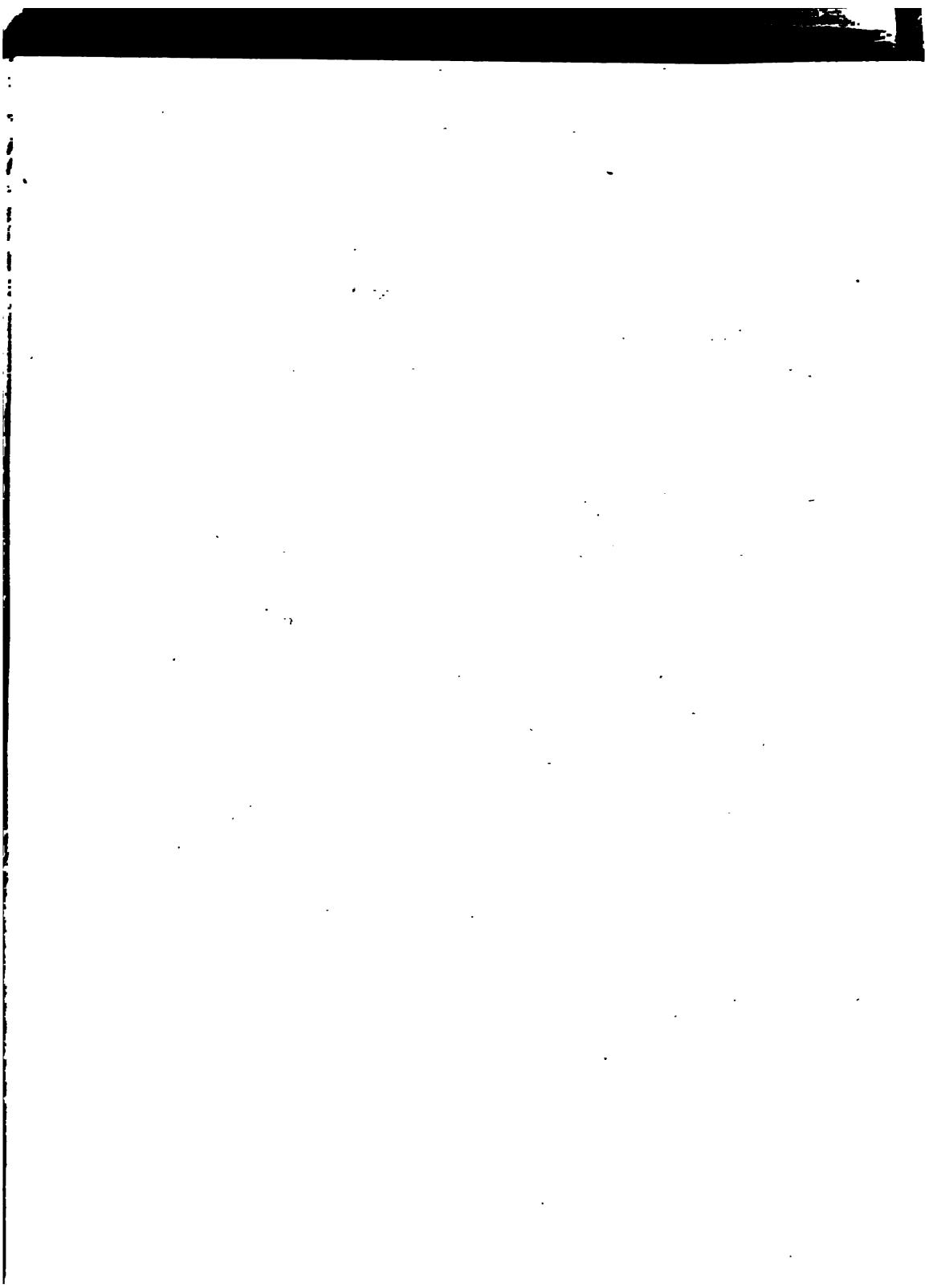


No. 40. MRS. YOUNG AS "CORAL."





No. 41. SHAKESPEARE BEFORE SIR THOMAS LUCY. BY T. BROOKS.



40

WILLIAM HOBDAY.

MRS. YOUNG AS "CORA" IN "PIZARRO."

*Purchased.**An Indian Landscape.* *Cora standing by her child who is asleep upon the ground.*

CORA. My anxious spirit is untiring in its march ; my wearied shivering frame sinks under it. (*Thunder and lightning.*) Still,—still implacable unfeeling elements !—Yet still dost thou sleep, my smiling innocent. O, death, when wilt thou grant to this babe's mother such repose ? Sure I may shield thee better from this storm.

Pizarro. Act V. Scene 1.

Miss Grimani, better known as Mrs. Charles Mayne Young, a talented and beautiful actress who lived at the commencement of the nineteenth century, distinguished herself in portraying some of Shakespeare's finest characters. Her first appearance was at Bath, in 1800. She played at the Haymarket in 1803-1804. Mrs. Young died in 1806, aged twenty-one years.

Dimensions, 7ft. 8½in. by 4ft. 9in.; on canvas.

41

T. BROOKS, R.A.

SHAKESPEARE BEFORE SIR THOMAS LUCY.

Presented by Mrs. Flower.

Although the scene represented in this picture may not be historical, Shakespeare is said to have hunted the deer in Fulbrook Park, some three miles to the north-east of Stratford, between the road to Warwick and the river Avon. Fulbrook was then the property of Sir Francis Englefield, an attainted exile, and was sequestered by the Crown. Queen Mary is said to have disparked it. Sir Thomas Lucy had no deer park at Charlecote, but his property ran for a mile along the river opposite Fulbrook, and Sir Thomas, the great man of the district, would not unnaturally think himself the guardian of the game upon the adjoining estate, and at least would be appealed to as arbitrator in any case of trespass. It is impossible to say how the story originated. But it is probable that the young men of Stratford in the time of Elizabeth did hunt deer in the neighbourhood. The legend is at least picturesque, and certainly of respectable antiquity. This picture was exhibited in the International Exhibition of 1862, and was engraved by F. Hunter.

Dimensions, 4ft. 6in. by 3ft.; on canvas.

42

THOMAS KIRK.

AARON, THE MOOR, DEMETRIUS, NURSE, AND CHILD.

*Purchased by the Memorial Association.**AARON.* What ! must it, Nurse ? then let no man but I
Do execution on my flesh and blood.*DEMETRIUS.* I'll broach the tadpole on my rapier's point :
Nurse, give it me ; my sword shall soon dispatch
it.*Titus Andronicus. Act IV. Scene 2.*Thomas Kirk painted several pictures for the Boydell Gallery. This
is a good example of the artist's manner.

43

DANIEL MACLISE, R.A.

MISS P. HORTON (MRS. GERMAN REED) AS ARIEL.

Presented by Miss Ellen Terry.

44

H. J. FRADELLE, 1778-1865

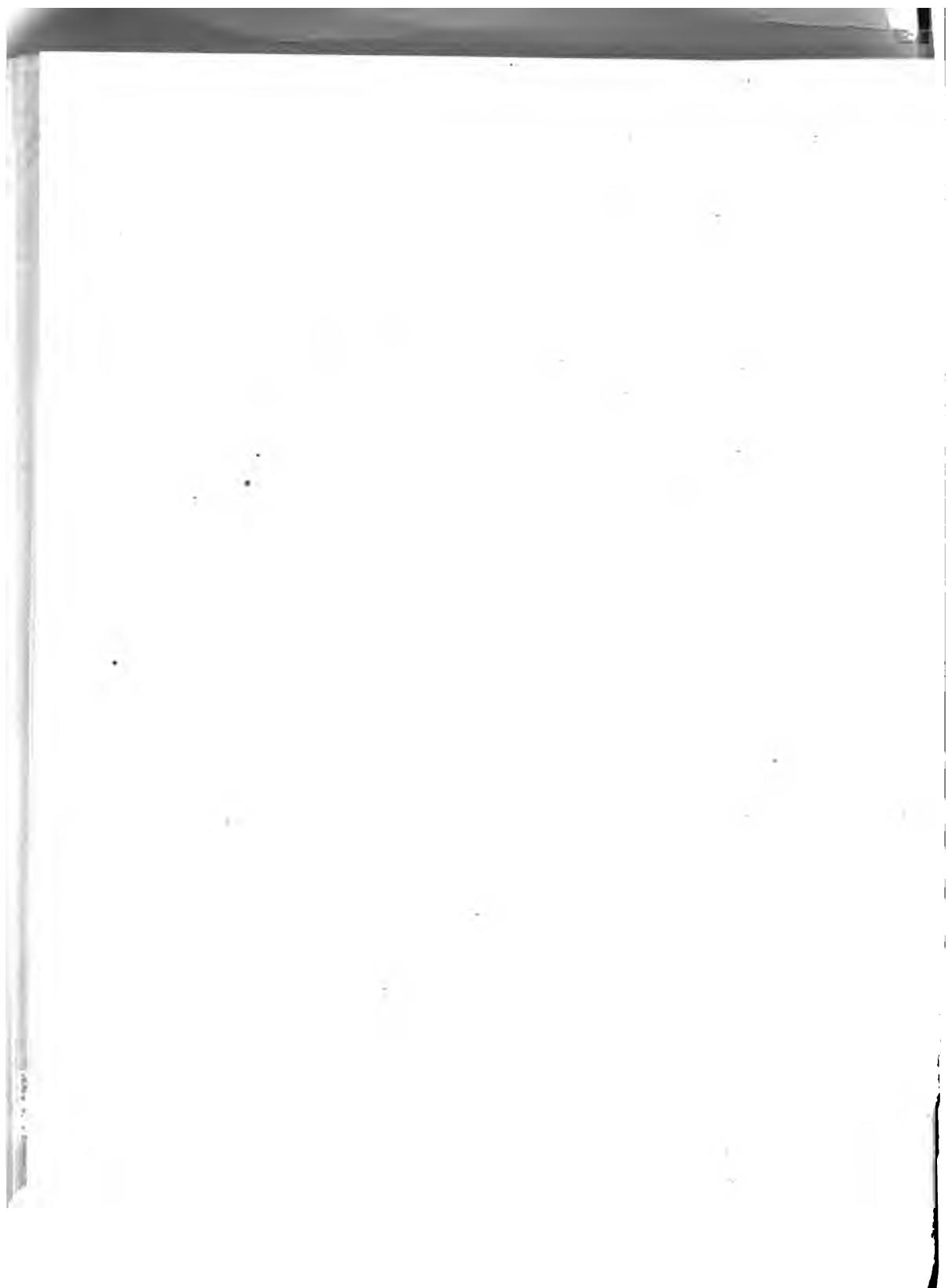
OTHELLO RELATING THE STORY OF HIS LIFE TO BRABANTIO
AND DESDEMONA.*Presented by H. Graves, Esq.**OTHELLO.* Her father lov'd me ; oft invited me ;
Still questioned me the story of my life
From year to year, the battles, sieges, fortunes
That I have pass'd.
I ran it through, even from my boyish days.*Othello. Act I. Scene 3.*H. J. Fradelle was born at Lille in 1778, but passed the greater part
of his life in England. From 1816 to 1855 he occasionally exhibited
pictures at the Royal Academy, though the majority of his works were
sent to the British Institution. He died in 1865.Dimensions, 2ft. 1 $\frac{1}{4}$ in. by 1ft. 8in.

THE FALLOW DEER.

The deer over the fireplace is a stage property ; it was
first used when the late Mr. Barry Sullivan produced "As You
Like It" at the Memorial Theatre in 1879, also in the
performance of the same play in 1885, when Miss Mary
Anderson played "Rosalind." The deer was presented by
H. S. Lucy, Esq., from the historic herd at Charlecote. The
ironwork supporting the stag formerly held the sign of the
White Lion Hotel, a famous posting house in Henley Street.



NO. 44. OTHELLO. BY H. J. FRADELLE.





No. 45. ROSALIND. BY W. S. HERRICK.

69

45**W. S. HERRICK.**

ROSALIND.

"The fair, the chaste, and unexpressive she."

Presented by the Artist.

Mr. Herrick presented this picture to the Birthplace Trustees, but left it to their discretion to transfer it to the Memorial; this was done September 10th, 1888. The picture was painted in 1886.

Dimensions, 3ft. 7 $\frac{1}{4}$ in. by 2ft. 6 $\frac{1}{2}$ in.; on canvas.**46****G. H. HARLOW, 1787-1819.**

PORTRAIT OF WILLIAM AUGUSTUS CONWAY.

Presented by his Grandchildren:—F. Booth Conway, Lillian Conway, Marianne Conway (Mrs. Osmond Tearle).

William Augustus Conway, known best as "Handsome Conway," was born in London in 1789, and educated at Barbadoes. Disregarding the plans which his friends had made for his future he joined Macready's Company, playing alternately at Sheffield, Manchester, Leicester, and Newcastle, with credit to himself and profit to his manager. After playing for some time at Dublin he returned to England to obtain an engagement at Covent Garden Theatre. He figures in Harlow's famous picture of Mrs. Siddons and the Kemble family. Conway next went to America; his dramatic career, was of short duration. He was drowned in Charleston Harbour, in America, in 1828. His only child, Frederick B. Conway, also an actor, died in America, 1874.

Dimensions, 2ft. 5 $\frac{1}{4}$ in. by 2ft. 4in.; on canvas.**47****ANNA LEA MERRITT.**PORTRAIT OF MRS. STIRLING (LADY HUTTON GREGORY)
AS "THE NURSE" IN "ROMEO AND JULIET."*Bequeathed by Sir Charles Hutton Gregory, K.C.M.G.*Dimensions, 2ft. 11 $\frac{1}{4}$ in. by 1ft. 9 $\frac{1}{2}$ in.; on canvas.

See also No. 51.

48

OLIVER I. LAY.

EDWIN BOOTH AS "HAMLET."

Presented by "The Players," New York.

This painting was unveiled by the Hon. George F. Parker, on 23rd April, 1896.

Edwin Booth was born near Baltimore, Maryland, November 13th, 1833. His father, Junius Brutus Booth, then the leading tragedian of the United States, took the boy with him on many of his professional tours, on one occasion he appeared at short notice as "Richard III." instead of his father. From that time his career was settled; he played with success in every part of the United States, first visiting England in 1861-2. Later in 1881 and in 1882, he played with great acceptance at the Lyceum with Mr. (now Sir) Henry Irving—their alternation as "Othello" and "Iago" being, perhaps, the most notable feature of the engagement.

As a man he was always thoughtful, quiet, shy, reserved, and, at times, almost gloomy; but lovable to his friends, and family, and greatly attached to all who came near him.

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 1ft. 8in.; on canvas.

49

PAUL VAN SOMER, 1576-1621.

PORTRAIT OF HENRY WROTHESLEY, 2nd EARL OF SOUTHAMPTON.

Presented by Henry Graves, Esq.

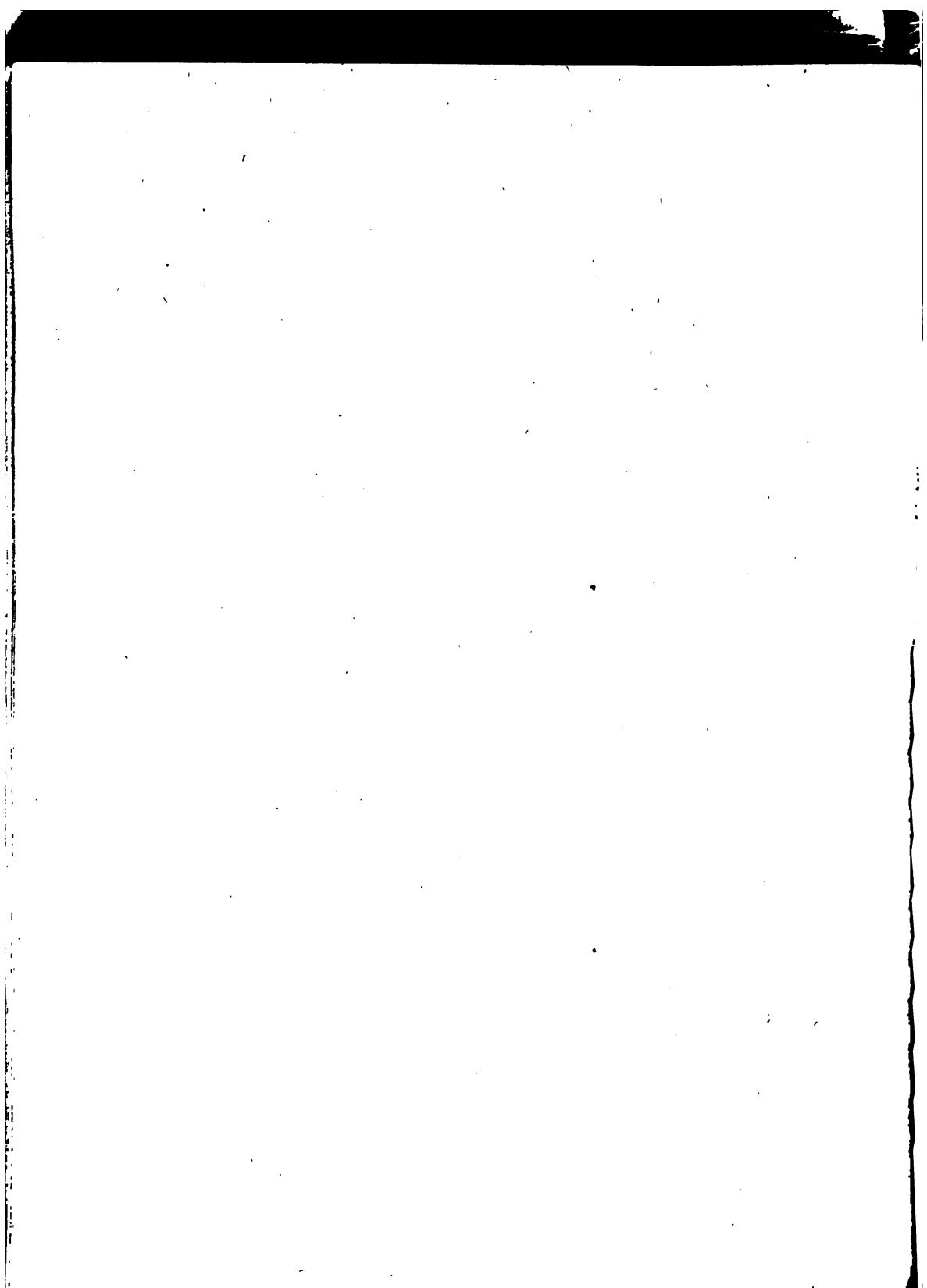
This fine portrait of Shakespeare's friend and patron, to whom he dedicated "Venus and Adonis" and "The Rape of Lucrece," next to the portrait of the poet himself, may be counted the most precious treasure contained in the Memorial Picture Gallery. Henry Wriothesley was born on the 6th of October, 1573. His bounty, and the encouragement of the poet have immortalised a name which otherwise might have been forgotten; even his association with the Earl of Essex in the treasonable affair of 1601, and his subsequent imprisonment in the Tower will scarcely be remembered, though his patronage of Shakespeare and Florio are notorious. He died at Bergen-op-Zoom, 10th November, 1624. That he was the youth to whom Shakespeare addressed his sonnets is the belief of some Shakespeareans.

Paul Van Somer, the painter of this portrait, was born at Antwerp about the year 1576, and resided chiefly in Holland with his brother Bernard until 1604. In that year he came to England, and painted the portrait of the King and many of the great people at Court, including William Earl of Pembroke and Lord Bacon. He died in London in 1621.

Dimensions, 6ft. 2 $\frac{1}{2}$ in. by 4ft. 2in.; on canvas.

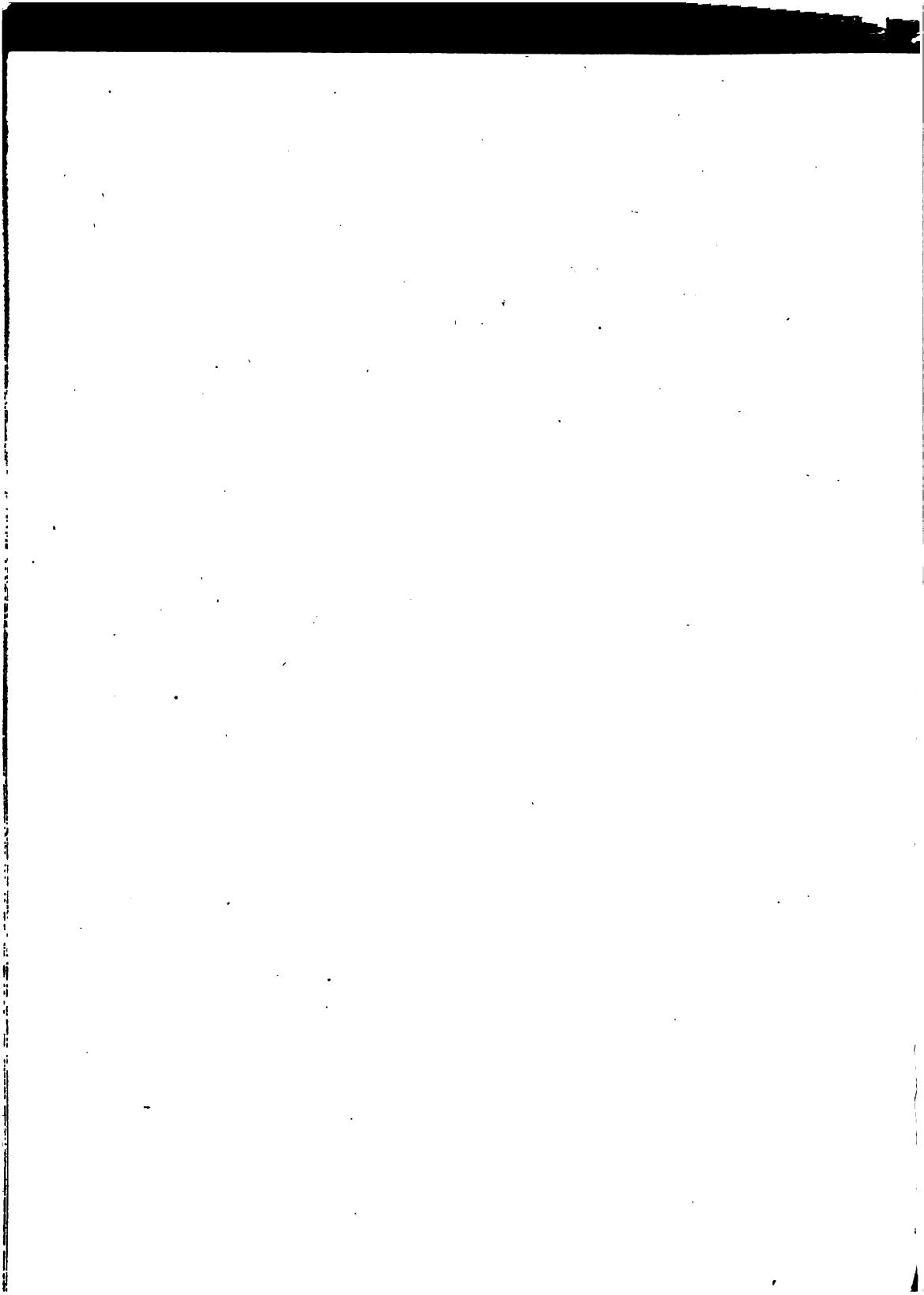


No. 49. THE EARL OF SOUTHAMPTON. BY PAUL VAN SOMER.





No. 50. MRS. STIRLING (LADY HUTTON GREGORY) AS "PEG WOFFINGTON."



50

HENRY WYNDHAM PHILLIPS, 1820-1868.

PORTRAIT OF MRS. STIRLING AS "PEG WOFFINGTON."

Presented by Mrs. Stirling (Lady Hutton Gregory).

Lady Hutton Gregory, better known as Mrs. Stirling, was the daughter of Captain Hehl, and was born in Queen Street, Mayfair, July, 1816. In January, 1836, Mrs. Stirling first appeared at the Adelphi Theatre. In 1839, at Drury Lane, she took the part of "Beatrice" in a revival of "Much Ado About Nothing." In 1847 (Tuesday, December 7th), she, having by that time established her reputation, took part in the special Shakespearean performances at the Theatre Royal, Covent Garden, in aid of the fund for the purchase of Shakespeare's house, playing on this occasion "Mrs. Ford," in a selection from "The Merry Wives of Windsor." At the first performance of "Masks and Faces," at the Haymarket (November 20th, 1852), Mrs. Stirling played the part of "Peg Woffington." In August, 1886, this talented lady made her last appearance on the stage, which she had adorned for half a century. After the death of her first husband in 1894, Mrs. Stirling married Sir Charles Hutton Gregory. She died December 28th, 1895.

Dimensions, 2ft. 3in. by 1ft. 10 $\frac{3}{4}$ in.; oval on canvas.

51

ROBERT SMIRKE, R.A.

FALSTAFF AND DOLL TEARSHEET AT THE BOAR'S HEAD TAVERN, IN EASTCHEAP.

*Presented by A. MacCullum, Esq.*Dimensions, 1ft. 1in. by 10 $\frac{3}{4}$ in.; on canvas.

52

ROBERT SMIRKE, R.A.

GADSHILL AND THE CARRIERS.

*Presented by Henry Graves, Esq.**Rochester. An Inn Yard.**GADSHILL.* Good morrow, carriers. What's o'clock?*FIRST CARRIER.* I think it be two o'clock.*GADSHILL.* I prithee, lend me thy lanthorn, to see my gelding in the stable.*FIRST CARRIER.* Nay, by God, soft; I know a trick worth two of that, i'faith.*First Part Henry IV. Act II. Scene 1.*

This picture, though of small size, is in Smirke's best manner. It does not appear to have been engraved for the

Boydell Portfolio. It was exhibited in Stratford at the Tercentenary Celebration, 1864. The illustration is a pen and ink sketch by Mr. W. Quartremaine, of Stratford-upon-Avon.

Dimensions, 2ft. 7 $\frac{1}{2}$ in. by 1ft. 9 $\frac{1}{2}$ in. ; on canvas.

53

SIR THOMAS LAWRENCE, P.R.A., 1769-1830.

PORTRAIT OF JOHN KEMBLE, 1757-1823.

Presented by H. Willett, Esq.

John Philip Kemble was a native of Prescot, in Lancashire, where he was born in 1757. His father was the manager of an itinerant company of actors performing chiefly in the midlands. John Kemble was educated at the English college at Douay, and adopted the profession of an actor. His first appearance was in 1783, in London, as "Hamlet." In later years Kemble produced a series of Shakespeare's Plays with a splendour never before attempted. In 1817 Kemble retired from the stage, and died at Lausanne in 1830. In this portrait the actor is shown as he appeared in private life without any theatrical disguise. The painting is an excellent example of Lawrence's delicate and refined manner.

Other portraits of Kemble, see Nos. 23, 26.

Dimensions, 2ft. 5in. by 1ft. 11 $\frac{1}{4}$ in.

54

E. E. DELL.

TITANIA'S BOWER.

Presented by P. Allfrey, Esq.

55

ARTIST UNKNOWN.

PORTRAIT OF ANDREW CHERRY.

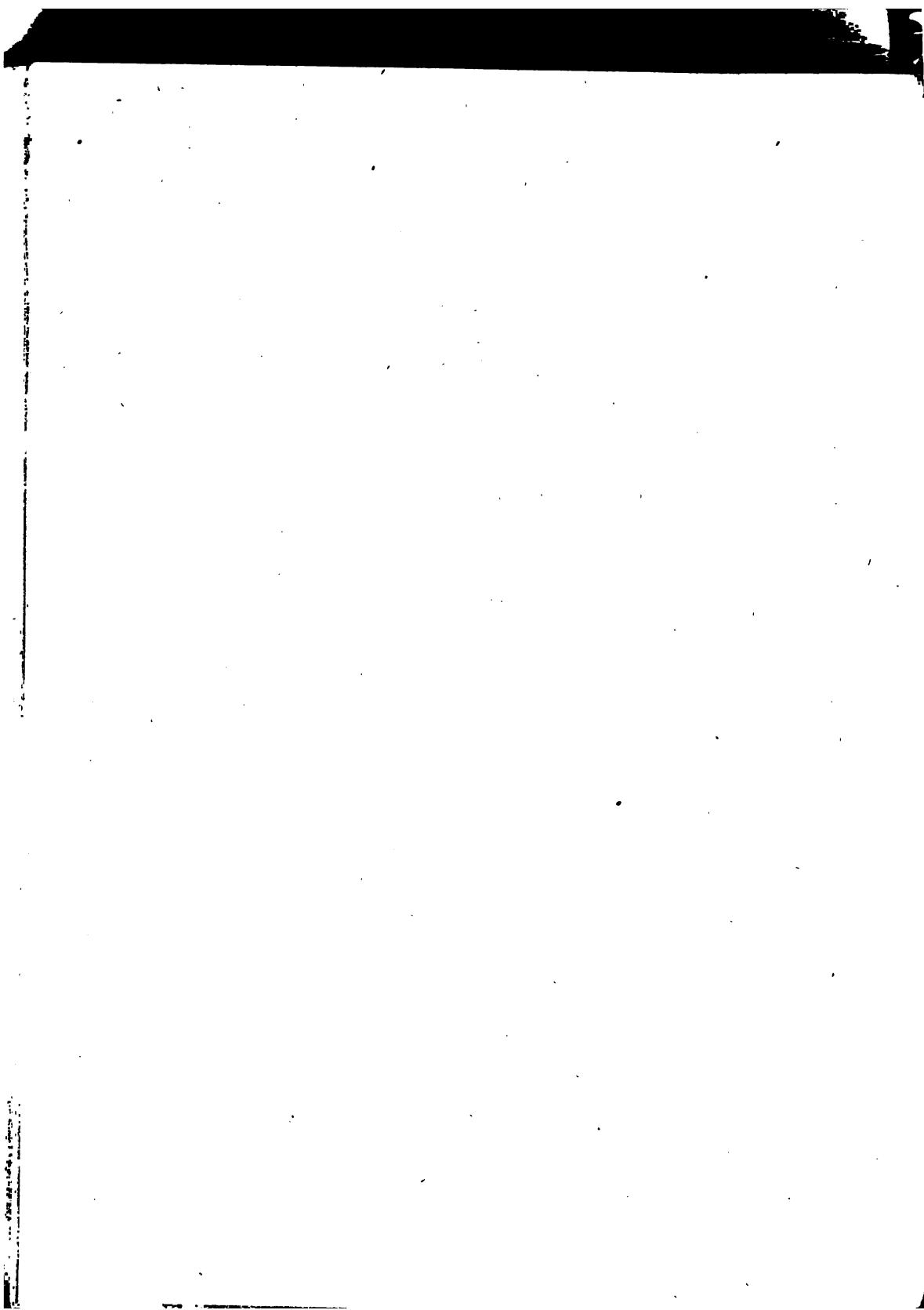
Presented by John O'Connor, Esq.

Andrew Cherry, born about the year 1762, at Limerick, was a comedian, and the author of several plays. Charles Mathews said of him "He is an extremely little man, I think less than Quick, with a droll face. He is one of the most humorous men in the world off the stage, and a very good actor on it." He wrote plays and some well-known songs, "The Bay of Biscay," "Tom Moody," "The Dear Little Shamrock," &c.

Dimensions, 1ft. 10in. by 1ft. 5 $\frac{1}{2}$ in. ; on canvas.

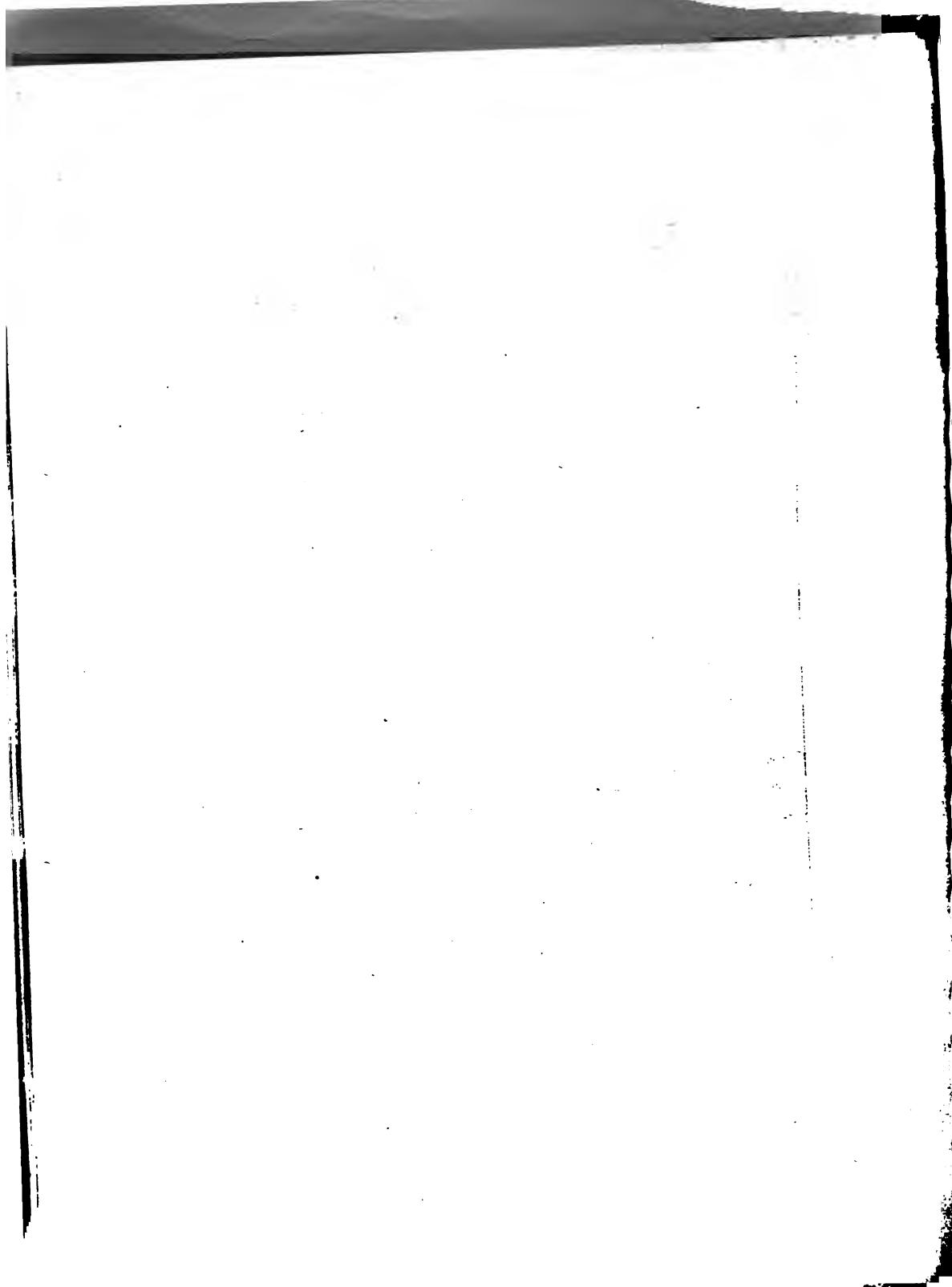


No. 52. GADSHILL AND THE CARRIERS. BY R. SMIRKE.





No. 55A. FANNY KEMBLE DRESSING FOR "JULIET." BY BRIGGS.



55A

HENRY PERRONET BRIGGS, R.A.,
1791-1844.FANNY KEMBLE ON THE EVENING OF HER FIRST APPEARANCE
AT COVENT GARDEN, OCTOBER 5TH, 1829.*Lent by S. Sanders, Esq.*

In this picture Francis Anne (better known as Fanny Kemble) is represented in her dressing-room just before her débüt at Covent Garden. The play that night was "Romeo and Juliet," and the traditional costume for Juliet, a modern court dress of white satin. Mrs. Kemble determined to return to the stage on that occasion to play the part of "Lady Capulet." Charles Kemble also played in the piece. The other figures in the picture are portraits of the Kemble family.

Henry Perronet Briggs, R.A., was born at Walworth, 1791, of an old Norwich family. He entered as a student of the Royal Academy in 1811. In 1814 he first exhibited in the Academy, continuing to paint historical subjects until he became an R.A. in 1832, and died in 1844.

56

ARTIST UNKNOWN.

MISS ELLEN TREE AS "BEATRICE."

Presented by — Berwick, Esq.

Miss Ellen Tree was born in the south of Ireland in 1805. She first appeared at Covent Garden Theatre as "Olivia" in "Twelfth Night." In 1842 she became the wife of Charles Kean. She was a good actress, well fitted to express the milder sorrows of the sentimental drama.

Dimensions, 8½ in. by 6¾ in.; on canvas.

57

(?) P. J. DE LOUTHERBOURG, R.A.,
1740-1812.

SHYLOCK AND BASSANIO.

*Presented by W. Berwick, Esq.**Venice: A Court of Justice.*

BASSANIO. Why dost thou whet thy knife so earnestly?

SHYLOCK. To cut the forfeiture from that bankrupt there.

The Merchant of Venice. Act IV. Scene 1. 120.

Phillipe Jacques de Loutherbourg was born at Strasburg, in 1740. He was pupil of Tischbein and F. Casanova, and became a very popular painter of battles, hunts, sea pieces, and landscapes with figures and cattle. In 1768 he was made a member of the French Academy, and afterwards appointed Court Painter by the King. In 1771 he quitted France and settled in London. He designed scenes and decorations at Drury Lane Theatre. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He died at Hammersmith in 1812.

Dimensions, 8½ in. by 6¾ in.; oak panel.

6*

58

N. J. CROWLEY, R.H.A.

MR. WALLACK AS "MERCUTIO."

Presented by G. J. Maxwell, Esq.

MERCUTIO.

Tybalt, you rat-catcher, will you walk ?
What wouldest thou have with me ?*Romeo and Juliet. Act III. Scene 1. 80.*

Cradled in a theatre, James Wallack may justly be called an actor by birth. His father was long a favourite performer at Astley's, and his mother was the best actress that ever trod the boards of the Amphitheatre. James was born in 1792, and commenced his dramatic career at Prince's Street, Soho. He soon obtained an engagement at Drury Lane, and there gained a moderate reputation, but he won his laurels in America, playing for a time with great success. Returning to England in 1820, he appeared as the leading man of Drury Lane, and played in Old English Comedy and Shakespeare.

Dimensions, 1ft. 11 $\frac{1}{4}$ in. by 1ft. 7 $\frac{1}{4}$ in.

59

PORTRAIT OF JUDITH SHAKESPEARE.

Lent by E. Fox, Esq.

This curious portrait was bought by Mr. E. Fox at the sale of the Hart Collections at Christie's. The portrait formerly hung in Shakespeare's birth-place, and was exhibited by Mrs. Mary Hornby as a likeness of Judith Shakespeare, the poet's younger daughter, who married Thomas Quiney in 1616.

The End Gallery—The Garrick Corner.

60

SIR JOSHUA REYNOLDS, P.R.A. (P Copy).

DAVID GARRICK IN THE CHARACTER OF "KITELY," IN
BEN JONSON'S "EVERY MAN IN HIS HUMOUR."

Lent by the Trustees of Shakespeare's Birthplace.

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 2ft. $\frac{1}{2}$ in.; on canvas.

61

(P) L. A. G. BOUCHET.

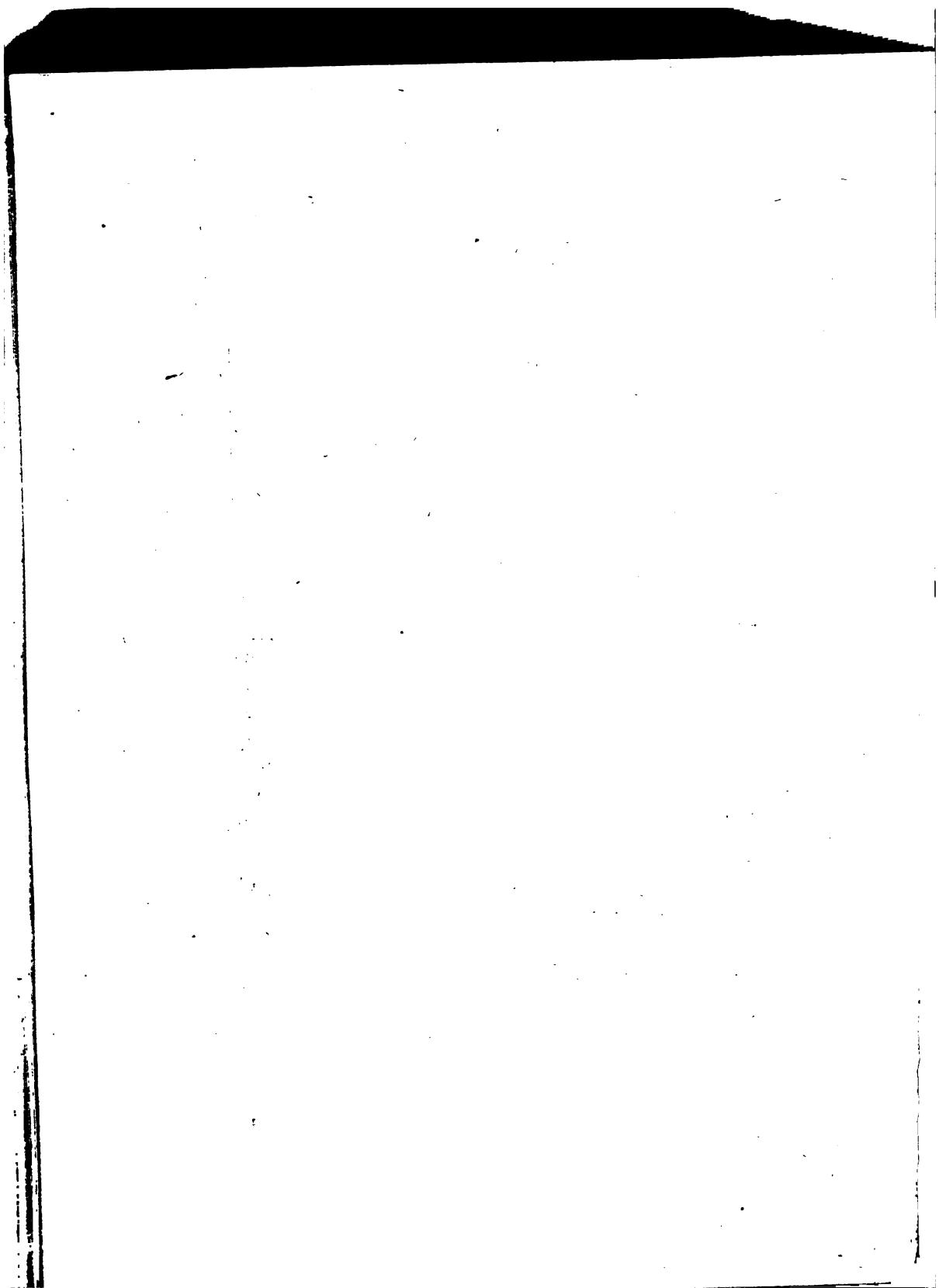
PORTRAIT OF MRS. GARRICK.

Lent by the Trustees of Shakespeare's Birthplace.

In the year 1749 David Garrick married Mademoiselle Eva Maria Violette, the daughter of a citizen of Vienna. The



No. 62. DAVID GARRICK. BY R. E. PINE.



Empress took a fancy to her, and by-and-by sent her to England with letters of introduction to Lady Burlington. She made her debut at the Opera House when twenty-one years old, and the King came to do her honour. Seeing Garrick play one night, Violette fell in love with him, and he with her. In answer to a friend who condoled with her upon the death of her husband, the widow said, "He never was a *husband* to me." The lady being surprised, Mrs. Garrick added, "for during the thirty years we were married he always remained my *lover*." Mrs. Garrick died on October 16th, 1822, in the 99th year of her age.

This picture is believed to have been painted in Paris, either in 1749 or more probably in 1763, on the occasion of the second visit of Mr. and Mrs. Garrick to the French capital.

Dimensions, 3ft. 2*1*/₂in. by 2ft. 4in.; on canvas.

62

ROBERT EDGE PINE, 1742-1790.

PORTRAIT OF DAVID GARRICK, 1716-1779.

Presented by Edgar Flower, Esq.

David Garrick, the most famous actor of the 18th century, was the son of an officer in the English Army descended from a Huguenot family; his mother was the daughter of a Lichfield parson of Irish extraction; he was born at Hereford on February 19th, 1716, and educated at Lichfield Grammar School. Afterwards David and his brother George became the pupils of Samuel Johnson, at Edial, near Lichfield. The doctor was then writing his tragedy of "Irene," and when it was finished he and his pupil set out for London, arriving in the big city with only a few halfpence in their pockets. After trying the profession of a lawyer and the business of a wine merchant, Garrick adopted the calling of an actor. In 1741 he appeared at the Goodman's Fields Theatre as "Richard III." The powers of Garrick were universal, he excelled equally in tragedy, and comedy, or the broadest farce. In 1769, when his reputation was universal, Garrick determined to celebrate a Shakespeare Jubilee at Stratford-upon-Avon. An enormous rotunda was erected in the Bankcroft by the river, near the spot where the Memorial Theatre now stands. Ten years later (1779) Garrick died at the age of fifty-three years, and was accorded a magnificent funeral in Westminster Abbey.

R. E. Pine, who painted this excellent portrait of Garrick, was the son of John Pine the engraver, and was born in London in 1742. He

painted portraits and historical subjects. In 1782 he exhibited a collection of illustrations to Shakespeare. There is another portrait of Garrick by him in the National Portrait Gallery. When about forty years of age he went to America, and died in Philadelphia.

Dimensions, 2ft. 5in. by 2ft. $\frac{1}{2}$ in. ; on canvas.

63

JOHANN ZOFFANY, R.A., 1723-1810.

DAVID GARRICK AND HIS WIFE PLAYING PICQUET.

Presented by Algernon Graves, Esq.

This picture represents Garrick at middle age, and differs considerably from the other portraits of the great actor.

Johann Zoffany, of Bohemian descent, was born at Frankfort-on-the-Main, about the year 1733. He studied painting in Rome, and came to England in 1758. Ten years later his name was placed among the first forty original members of the Royal Academy. He then visited Italy and India, whence he returned in 1796, after having acquired a competent fortune. He died in England in 1810.

Dimensions, 4ft. 1in. by 3ft. $2\frac{1}{2}$ in. ; on canvas.

64

SIR JOSHUA REYNOLDS, P.R.A., 1723-1792.

THE DEATH OF CARDINAL BEAUFORT.

Presented by H. Graves, Esq.

WARWICK. See, how the pangs of death do make him grin.
SALISBURY. Disturb him not ; let him pass peaceably.

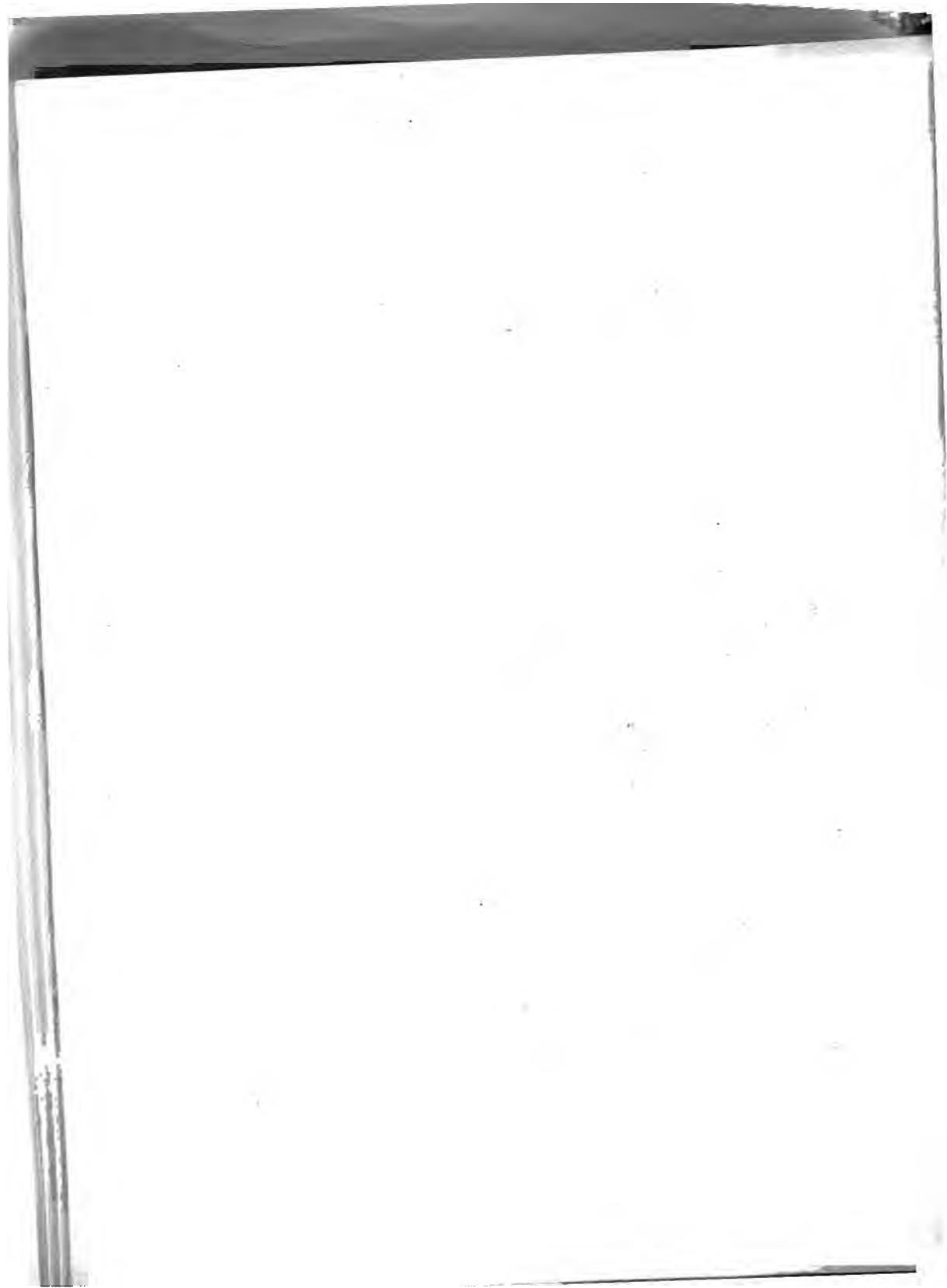
KING HENRY. Peace to his soul, if God's good pleasure be !
Lord Cardinal, i thou think'st on heaven's bliss,
Hold up thy hand, make a signal of thy hope,
He dies, and makes no sign. O, God forgive him !

Second Part King Henry VI. Act III. Scene 3.

The greatest English portrait painter, Sir Joshua Reynolds, was born at Plympton in Devonshire in 1723, and educated in the grammar school there by his father, the Rev. Samuel Reynolds. In 1743 he went to London to study under Thomas Hudson, an eminent portrait painter. In 1749 he accompanied Lord Keppel to Gibraltar, and thence travelled to Italy. In 1752 he returned to England, and settling in St. Martin's Lane, London, soon became a leading figure in society, the friend of Dr. Johnson, Burke, Goldsmith, and Garrick. On the foundation of the Royal Academy in 1768, Reynolds was nominated President and received the honour of knighthood in the same year. He exhibited 245 works at the Royal Academy, and delivered many excellent lectures on art. In 1787 Alderman Boydell determined to publish a great edition of Shakespeare, beautifully printed



No. 63. MR. AND MRS. GARRICK. BY J. ZOFFANY.



and illustrated. Early in 1789 the undertaking was so far advanced that a great number of pictures were painted, and a gallery built to receive them on the site of Dodsley's house in Pall Mall. For this famous Shakespeare Gallery Sir Joshua painted two pictures, which were afterwards engraved; the "Death of Cardinal Beaufort" (engraved by C. Watson, published in 1792) and a wonderful composition representing the Witches in Macbeth (engraved by Thew in 1802). The original painting of Cardinal Beaufort, after passing through several hands, was at last bought by Mr. H. Graves, who presented it to the Memorial Association.

Dimensions, 7ft. 8 $\frac{1}{2}$ in. by 5ft. 2 $\frac{1}{2}$ in.; on canvas.

66

HILLARY BELL.

MISS ADA REHAN AS "KATHARINA."

Presented by Augustin Daly, Esq.

This fine portrait of the great American actress was presented to the Memorial in 1888 by Mr. Daly, whose great Shakespearean revivals are equally well known in England and America.

Dimensions, 7ft. 10 $\frac{1}{2}$ in. by 3ft. 9in.; on canvas.

67

SIR JOHN E. MILLAIS, P.R.A., 1829-1896.

PORTRAIT OF THE LORD RONALD GOWER (ARTIST & AUTHOR).

Lord Ronald Gower, the author and donor of the Monument of Shakespeare in the garden of the Memorial, sat for this portrait in 1877. His Lordship is one of the Governors of the Memorial.

Dimensions, oval, 21 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.; on canvas.

Water-colour Drawings.

70

CHRISTOPHER SLY ("Taming of the Shrew").

Purchased.

71

JOHN CLEOHORN, 1862,

after C. R. Leslie, R.A.

A FEAST AT FORD'S HOUSE ("Merry Wives of Windsor").

Lent by H. Graves, Esq.

72

after C. R. Leslie, R.A.

AUTOLYCUS.

*Lent by A. Graves, Esq.**Enter Autolycus (singing).*

Lawn as white as driven snow ;
 Cyprus black as e'er was crow.
 Cloves as sweet as damask roses,
 Masks for faces and for noses.

The Winter's Tale. Act IV. Scene 4. 220.

73

J. M. LEIGH.

LAUNCELOT AND OLD GOBBO.

Purchased.

OLD GOBBO. Master, young man, you, I pray you,
 Which is the way to Master Jew's ?

The Merchant of Venice. Act II. Scene 2.

74

ARTIST UNKNOWN.

SIR TOBY BELCH AND MALVOLIO.

*Lent by Edgar Flower, Esq.**Twelfth Night. Act II. Scene 3.*

91

75**W. O'CONNOR.**

Interior of the temporary Pavilion on the night of the
Opening Performance at the Tercentenary Celebration at
Stratford-upon-Avon, April 1864.

76**J. M. JOPLING.****MISTRESS FORD AND MISTRESS PAGE.***Presented by the Artist.*

MRS. PAGE. Letter for letter, but the name
of Page and Ford differ !

The Merry Wives of Windsor. Act II. Scene 1. 71.

77**ALFRED TIDEY.****MRS. CHARLES KEAN AS "OPHELIA."***Presented by the Artist.*

OPHELIA (Sings). And will he not come again ?
No, no, he is dead :
Go to thy death-bed ;
He never will come again.

Hamlet. Act IV. Scene 5.

78**J. T. WHITE.****MOLIERE READING HIS PLAYS TO HIS SERVANT.***Lent by Edgar Flower, Esq.***79****W. QUATREMAIN.**

A SERIES OF SKETCHES ILLUSTRATING THE SHAKESPEAREAN
PROCESSION AT STRATFORD-ON-AVON, ON THE OCCASION OF THE
DIAMOND JUBILEE IN 1897.

Lent by Mrs. Flower.

80

ARTIST UNKNOWN.

PORTRAIT OF JOHN KEMBLE IN CHARACTER (?) "HENRY V."

Presented by Mrs. F. Bull.

Dimensions, 6in. by 4in.; on canvas.

See also No. 42.

81THIRTEEN WATER-COLOUR
DRAWINGS.

BY CHARLES CATTERMOLE, R.I.,

Illustrating Scenes from the Life of Shakespeare,
from the cradle to the grave.*Bequeathed by the late William Ryland, of Sheffield,
who planned the Series.*

THE COLLECTION OF HISTORIC PORTRAITS.

Presented by Evan Marlett Boddy, Esq., F.R.C.S.

107

HENRY WYATT, 1794-1840.

PORTRAIT OF SAMUEL TAYLOR COLERIDGE.

Samuel Taylor Coleridge, poet, philosopher and critic, was born at Ottery, St. Mary, in 1772. In early life he preached in the Unitarian Chapels around Bristol. This portrait appears to have been painted at that period, and to represent Coleridge as a young man.

In 1811-12 the poet delivered his famous course of Lectures on Shakespeare and Milton. He died on the 23rd July, 1834.

Dimensions, 23½ inches by 19½ inches; on canvas.

108

Attributed to WILLIAM ETTY, R.A.,
1787-1849.

HEAD OF A BACCHANTE.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

William Etty was a native of York, and studied in the schools of the Royal Academy, London; for a short time he was a pupil of Lawrence. His figure painting is excellent, but florid.

Dimensions, 20½ inches by 16½ inches; on canvas.

109

ARTIST UNKNOWN.

PORTRAIT OF A SPANISH LADY.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

Dimensions, 31½ inches by 25 inches; on canvas.

110

Attributed to HENRY WYATT.

PORTRAIT OF CHARLES KEMBLE.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

Charles Kemble, born at Brecon in 1775; a good actor, excelling chiefly in subordinate characters. He was the father of Francis Anne "Fanny" Kemble, who made her débüt at Covent Garden in 1829, when her "Juliet" created a great sensation. He died in 1854.

Dimensions, 24½ inches by 19½ inches; on canvas.

111

Attributed to SIR ANTHONY VANDYCK,
1599-1641.

PORTRAIT OF A BOY WITH A DOG.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

The portrait now under consideration is believed to represent one of the children of Charles I.

Born at Antwerp in 1599, Anthony Vandyck enjoyed the privilege of being one of Ruben's pupils, and in 1619, when twenty years old, left Antwerp to travel in Italy, where he earned a brilliant reputation.

The encouragement given by Charles I. to the fine arts induced Vandyck to visit England in 1629, and he remained in this country almost continually until his death in 1641. Enjoying the patronage of the King, Vandyck painted many portraits of members of the Royal Family, and of the nobility.

Dimensions, 27½ inches by 24½ inches; on canvas.

112

SIR PETER LELY, 1618-1680.

PORTRAIT OF NELL GWYNN.

"Pretty, Witty Nell Gwynn" (1650-1687), was one of the first women who took part in performances on the English stage, it being then usual for boys, or young men, to appear in female characters. She subsequently became the mistress of Charles II., and the mother of the first Duke of St. Albans.

Sir Peter Lely was born in the Netherlands, and settled in London in 1641 (the year of Vandyck's death). He became court painter to Charles II., by whom he was knighted. Some of his best subjects were the court beauties of the day, who smile from his canvas, to a regulation pattern. There is, however, a certain charm about all Lely's work which elevates it above that of most of his contemporaries.

Dimensions, $28\frac{1}{2}$ inches by $23\frac{1}{2}$ inches; on canvas.

113

**Attributed to WILLIAM HOGARTH
1697-1764.**

PORTRAIT OF ALEXANDER POPE.

Presented by E. Marlett Boddy Esq., F.R.C.S.

Alexander Pope (1688-1744) edited one of the early editions of Shakespeare's plays (1723), and although he was not well fitted for the task, earned no little reputation by it; but his fame rests rather upon his abilities as a poet than as an editor of other men's works.

William Hogarth, who is best known by his wonderful engravings, was born in London in 1697. He painted a few portraits, some of which approach caricatures as does his head of Pope, evidently no flattering likeness.

Dimensions, $11\frac{1}{2}$ inches by $8\frac{1}{2}$ inches; on canvas.

114

JOHN HOPPNER, R.A., 1758-1810.

PORTRAIT OF SIR WALTER SCOTT WHEN A BOY.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

John Hoppner, the rival of Lawrence as a portrait painter, was born at Whitechapel, of German parents. He was particularly successful as a painter of children's portraits, claiming for himself purity of look as well as purity of style.

Dimensions, $16\frac{1}{2}$ inches by $14\frac{1}{2}$ inches; on canvas.

**115 Attributed to JEAN-BAPTISTE GREUZE,
1725-1805.**

PORTRAIT OF A MUSICIAN.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

Greuze excelled in delicacy and grace; he is seen at his best in his portraits of girls, charming compositions painted with marvellous skill. He was one of the first of the French school to reject the artificiality and frivolity of the time, and to return to the beauties of nature unadorned.

Dimensions, $16\frac{1}{2}$ inches by $12\frac{1}{2}$ inches; on canvas.

116 GEORGE ROMNEY, 1734-1802.

PORTRAIT OF PERCY BYSSHE SHELLEY WHEN A BOY.

The history of this striking portrait is obscure; but it is evident that it is a powerful study of the poet when quite young.

Dimensions, $13\frac{1}{2}$ inches by $9\frac{1}{2}$ inches; on canvas.

**117 Attributed to THOMAS GAINSBOROUGH,
R.A., 1727-1788.**

PORTRAIT OF PRINCE CHARLES EDWARD STUART.

Presented by E. Marlett Boddy, Esq., F.R.C.S.

Of all the portraits of "Bonny Prince Charlie" this is perhaps the most satisfactory, representing the young prince at his best. He was born at Rome in 1720, and died in that city in 1788.

The donor of this portrait discovered it hidden away and covered with soot in the chimney corner of a cottage in Devonshire.

Thomas Gainsborough, a native of Sudbury, removed to Bath in 1760, and in 1774 to London. As a portrait painter he probably excels all other masters of the English school.

Dimensions, 18 inches by 14 inches; on canvas.

97

118**ARTIST UNKNOWN.****PORTRAIT OF OLIVER CROMWELL.***Presented by E. Marlett Boddy, Esq., F.R.C.S.*

A powerfully painted head of the Protector, probably an early copy of one of the best contemporary portraits.

Dimensions, 16½ inches by 12½ inches; on panel.

119**ARTIST UNKNOWN, "T. W."****PORTRAIT OF LORD BYRON.**

Chalk Drawing done at Harrow, 1801.

Presented by E. Marlett Boddy, Esq. F.R.C.S.

LIBRARY AND READING ROOM.

121**PHIL MORRIS, A.R.A.****PORTRAIT OF CHARLES EDWARD FLOWER, J.P., C.C.**

This portrait of the founder of the Shakespeare Memorial was presented by his numerous friends and admirers in token of high appreciation of his valuable services to the Borough of Stratford-upon-Avon, 1891.

Dimensions, 4 ft. 1 $\frac{1}{2}$ in. by 3 ft. 3 in. ; on canvas.

122**JOHN WOOD.****PORTRAIT OF HENRY GRAVES.**

Presented in 1898 by his son, Algernon Graves, F.S.A.

Mr. Graves was one of the first Governors of the Shakespeare Memorial, and a great benefactor to the Picture Gallery.

Dimensions, 2 ft. 5 $\frac{1}{2}$ in. by 2 ft. 0 $\frac{1}{2}$ in. ; on canvas.

123**GRINLING GIBBONS.**

WOOD CARVING. SWORD STAND, WITH ARMS OF THE CITY OF LONDON.

Presented by G. E. Marlett Boddy, Esq., F.R.C.S.

MINIATURES.

124**OZIAS HUMPHREYS, 1742-1810.****PORTRAIT OF ROGER KEMBLE, 1721-1802.**

Miniature on Ivory. From the Blakiston Collection, 1871.

Father of John Philip Kemble, Charles Kemble, and of Sarah Kemble (Mrs. Siddons).

Purchased.

125

ARTIST UNKNOWN.

PORTRAIT OF J. P. KEMBLE, IN CHARACTER.

Miniature on Canvas.

Presented by Mrs. F. Bull.

126

ARTIST UNKNOWN.

PORTRAIT OF DAVID GARRICK.

A Chalk Drawing, representing Garrick in powdered wig, tied with a black ribbon, a white coat, and a blue waistcoat.

Purchased.

127

ARTIST UNKNOWN.

PORTRAIT OF F. HAWLEY, AS THE "DUKE OF BUCKINGHAM,"
IN "RICHARD III."

Presented by Mrs. Hawley.

Mr. Hawley held office as Librarian of the Shakespeare Memorial from 1886 to 1889. He was a distinguished actor, playing under the name of "Haywell," a ripe scholar, and a kindly gentleman.

128

ARTIST UNKNOWN.

PORTRAIT OF G. F. COOKE.

Miniature on Ivory.

Presented by Mr. Edgar Flower, 1892.

129

ARTIST UNKNOWN.

PORTRAIT OF SHAKESPEARE.

Oval Miniature on Copper.

Presented by Mr. T. Kite.

130

ARTIST UNKNOWN.

REPUPED PORTRAIT OF SHAKESPEARE.

Circular Miniature on Copper.

Presented by Mr. Henry Graves.

131

ARTIST UNKNOWN.

REPUPED PORTRAIT OF SHAKESPEARE, CONTEMPORARY,
DATED 1591. MONOGRAM W. S. S. (?) 27.

Miniature on Copper.

Presented by the Lord Ronald Sutherland Gower.

This portrait is certainly contemporary, and both date and inscription are in favour of it being a likeness of the Poet when twenty-seven years of age.

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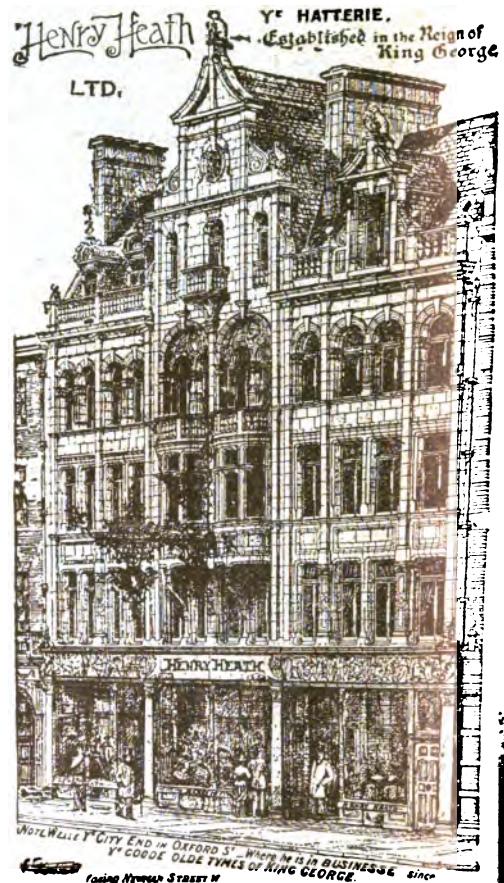
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Her late Majesty The Empress Frederick.
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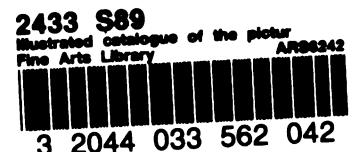


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